LESSONS IN HARMONY

COMPLETE
REVISED EDITION

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LESSONS IN HARMONY

COMPLETE
REVISED EDITION

by

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PREFACE

PREFACE TO THE REVISED EDITION

Since the appearance of *Lessons in Harmony* in 1907 many large printings have been used. To meet the need of more material on altered chords, a supplement devoted to chromatic harmony was added six years ago, but no essential alterations were then made in the body of the book.

For several years the need of revision has been felt and much thought has been devoted to the project. Improvement in diction, in illustrative musical examples, and in the character of exercises to be solved, has been sought in every lesson. In some cases this has led to the entire revision of pages and lessons; but always with maintenance of the original policy of a lesson plan and the briefest text consistent with clarity.

Old friends of the book will find most of their favorite exercises placed in the successive lessons under the heading "Additional Exercises." These are available precisely as in the old edition, if desired, or for class work at the blackboard. Many new melodies in period and in song-form have been written especially for the revised edition.

It will be observed that mechanically the book now becomes a unit—the division into "Parts" has been discarded, the paging becomes continuous, and a detailed Index is provided.

But the chief object of this revision is to record therein the combined experience of the two authors in more than twenty-five years of continuous teaching in the same department.

Oberlin, O., October, 1931.

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PREFACE TO THE FIRST EDITION

The object of this book is to furnish a suitable text for the study of harmony, with illustrative examples, and a definite assignment of lessons.

It was neither the intention nor desire of the authors that it should represent a work covering the entire ground of harmonic structure. But their aim throughout has been to use only such material as is necessary to give the student a clear and intelligent knowledge of modern harmonic practices, and to enable him to continue the work by original research in the works of the masters. Emphasis is laid upon the value of being able to play readily, in any key, a large number of cadence formulae, and also the different modulations in parts three and four. For this reason the work is only partially prepared if the work at the piano is omitted.

Since parts I and II are also issued separately it has been necessary to duplicate the page and illustration numbering in these. A reference to anything in part I will always be accompanied by the words "Part I," when in any other part, the page or illustration number, only, will be given.

Parts I and II were prepared by Arthur E. Heacox, and Parts III, IV and V by Friedrich J. Lehmann.

Oberlin, Ohio, June 15, 1907.

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9. Triads in both Major and Minor keys.
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85. The Song-Form (con.).
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89. Reduction of Melodies.
Review Exercises.

LESSON 1

DEFINITIONS AND SCALES

1. A TONE is a sound which has definite pitch.

2. A NOTE is a character used to indicate a tone, show its relative length, and its pitch by designating a degree of the staff.

3. The STAFF is a collection of five parallel lines with the spaces belonging to them. Each line or space is called a degree.

4. A CLEF is a character which causes the degree of the staff with which it is associated to indicate a certain absolute pitch. The treble, or G clef, causes the second line of the staff to indicate the first G above Middle C. The bass, or F clef, causes the fourth line to indicate the first F below Middle C.

5. A KEY is a set or family of tones bearing a definite and close relation to one principal tone called the key-note.

6. The KEY-NOTE is that tone from which all the other tones of a key are determined and which makes the best point of closing.

7. The SIGNATURE is the sign of the key, that is the sharps or flats or the absence of them at the beginning or division of a piece.

8. A HALF-STEP is the distance from any tone to the next available tone either above or below. Half-steps are of two kinds, Chromatic and Diatonic.

9. A CHROMATIC HALF-STEP is one whose pitches are indicated by the same degree of the staff; for example, c-c♯, or c-c♭.

10. A DIATONIC HALF-STEP is one whose pitches are indicated by adjacent degrees of the staff; for example, c-d♭, or c-b.

11. A WHOLE-STEP is the distance from any tone to the next available tone but one either above or below.

12. A SHARP (♯) causes the degree of the staff on which it is placed to indicate a pitch a half-step higher than would be indicated by that degree without the sharp.

13. A FLAT (♭) causes the degree of the staff on which it is placed to indicate a pitch a half-step lower than would be indicated by that degree without the flat.

14. A DOUBLE-SHARP (×) indicates elevation one whole-step, reckoning from the unaltered degree, whether that degree has been previously sharped or not. In the same manner a DOUBLE-FLAT (♭♭) indicates depression a whole-step.

15. A NATURAL (♮) used on any degree of the staff destroys the effect of all previous sharps or flats on that degree.

16. A SCALE is an ascending or descending series of tones progressing by degrees according to some specified order or relation. There are two classes of scales in general use, Diatonic and Chromatic.

17. A CHROMATIC SCALE is one which progresses always by half-steps and contains thirteen tones within the octave.

18. A diatonic scale is one comprising eight tones within the octave and progressing generally by steps and half-steps, with its degrees named in alphabetical order. There are two classes of diatonic scales in general use, Major and Minor.

19. A major scale is one whose third tone is two whole-steps, a major third, from the first, and whose tones stand in the following order: 1—2—3‿4—5—6—7‿8, the sign (—) indicating a whole-step and (‿) a half-step.

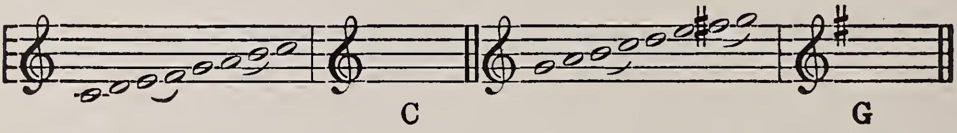
20. The fifth degree of any diatonic scale is the key-note of the following scale in sharps, and the fourth degree, the key-note of the following scale in flats.

21. The simplest model of a major scale is obtained at the piano, by using the white keys from C to C. It is assumed that the pupil entering upon these lessons is able to sing a major scale, recognize it when played or sung, and find it at the keyboard. Written work should be considered a picture, or a symbol, of what has already been experienced through the ear, hence all assignments presuppose sufficient ear-training and work at the keyboard to insure an intelligent conception of what is placed on paper.

ASSIGNMENT 1

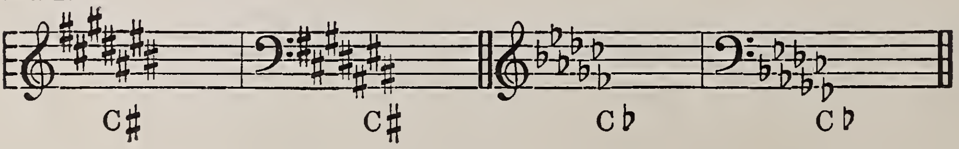
Write all the major scales to seven sharps and flats inclusive. Build each scale without a signature by using the necessary sharps or flats, and place the signature after the scale as in the models below; also indicate the position of the half-steps with a slur and use capital letters to indicate major keys, Ex. 1.

Ex. 1.



The sharps and flats in a signature must always appear in the order of their first appearance, reading from left to right, and care should be taken to allow plenty of space to make this order clear, Ex. 2.

Ex. 2.



Be prepared to recite all the major scales as follows: Give the scale of A. Answer: a, b, c♯, d, e, f♯, g♯, a; three sharps, f, c, g.

LESSON 2

SCALES CONTINUED

22. A MINOR SCALE is one whose third tone is a step and a half, a minor third, from the first. There are three forms of the minor scale, each of which is useful in its own way. These forms are the Original, the Harmonic, and the Melodic. This last, which is itself variable, is left till needed in later study.

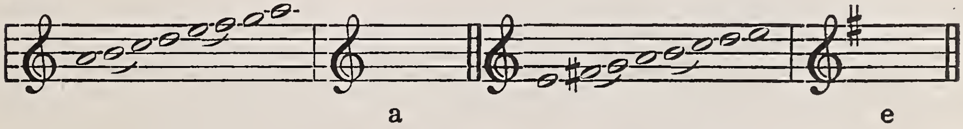
23. The Original Form of the minor scale—identical with one of the old church modes—has its tones arranged as follows: 1—2‿3—4—5‿6—7—8. The simplest model of a minor scale, original form, is obtained, at the piano, by using the white keys from A to A. Since these tones are the same as those in the key of C major, the key of *a* minor is said to be the *relative minor* of C major.

24. Relative Keys are those which have the same signature. The sixth degree of any major scale is the key-note of its relative minor; and the third degree of any minor scale, the key-note of its relative major. Sing, play, and compare major scales with their relative minors, original form.

ASSIGNMENT 2

Write all the minor scales, original form, to seven sharps and flats, inclusive, following the same general directions as in the first lesson, except that a *small letter* instead of a capital is used to indicate a minor key. Begin as follows, Ex. 3.

Ex. 3.



Be prepared to recite the minor scales as written and review the major scales.

LESSON 3

SCALES CONTINUED

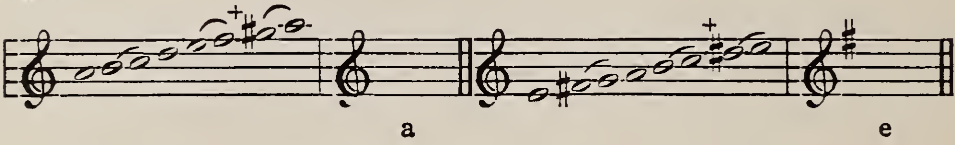
25. The whole-step from seven to eight in the original form of the minor scale was not found satisfactory for harmonic writing. By chromatically raising seven, which reduced the distance from seven to eight to a half-step as in the major scale, a satisfactory remedy was found. So altered, this scale has become the basis of most harmonic writing in the minor key and is called the Harmonic Form of the minor scale. The step and a half (augmented second) between six and seven is indicated in the model by a (+).

26. In writing this scale alphabetical order must be maintained, therefore *g* cannot be written for *f*× in the scale of *g*♯. In keys of more than two flats a (♮) serves the place of the (♯) in the other keys.

ASSIGNMENT 3

Write all the minor scales, harmonic form, to seven sharps and flats, inclusive. Indicate the position of the half-steps and use (+) to locate the step and a half. Begin as follows, Ex. 4.

Ex. 4.



Be prepared to recite all the minor scales in this form.

LESSON 4

INTERVALS

27. The best foundation for a study of intervals is a perfect mastery of the major scales. The major scale is the "yardstick" by which we measure all the pitch relations in the next few lessons. Know especially well your major scales, know how to use your "yardstick."

28. An INTERVAL is the relation which one tone sustains to another with regard to pitch.

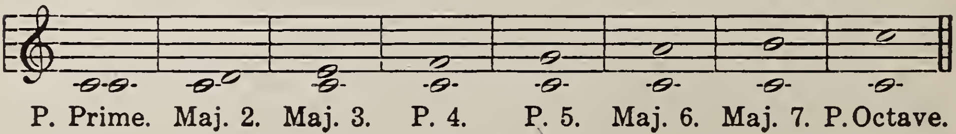
29. A PRIME is the relation between two tones whose pitches are indicated by the same degree of the staff.

30. A SECOND is the relation between two tones whose pitches are indicated by adjacent degrees of the staff.

31. A THIRD comprises two seconds; a FOURTH, three seconds; a FIFTH, four seconds; a SIXTH, five seconds; a SEVENTH, six seconds; and an OCTAVE, seven seconds.

32. In the major scale, reckoning from the key-note, these intervals appear as in the following model, *P* indicating perfect and *Maj.*, major, Ex. 5.

Ex. 5.



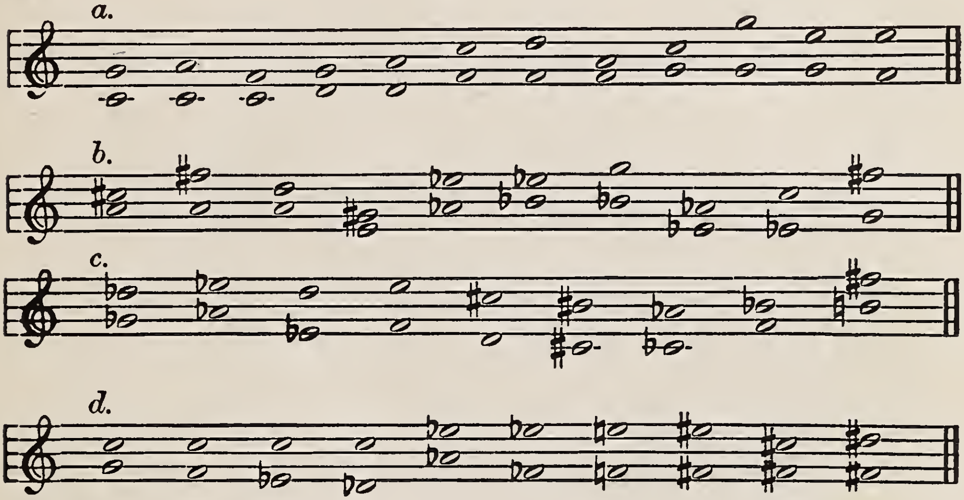
33. This model forms the basis of all rapid interval reading and should be memorized. Notice that the prime, fourth, fifth, and octave are called perfect; and the others, major. All perfect

and major intervals can be read by this simple measurement in the major scale. For example: a perfect fifth from F is C, because C is *five* in the scale of F, a major third from E is G♯, because G♯ is *three* in the scale of E, etc.

INTERVAL READING

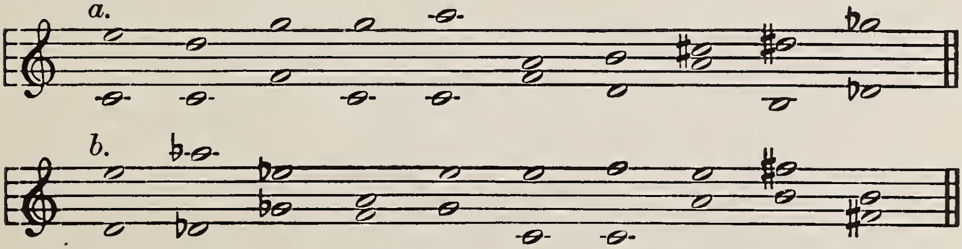
34. Consider the lower note the key-note of a major scale. Begin the following in this way: C to G is a perfect fifth, C to A is a major sixth, and so on. Write nothing in as an aid to reading, Ex. 6.

Ex. 6.



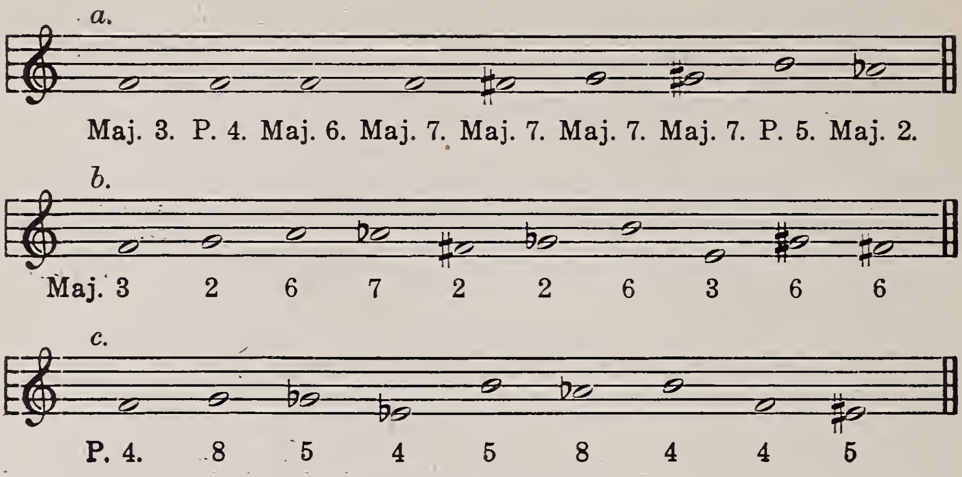
35. The intervals exceeding the octave are the Ninth, Tenth, Eleventh, and so on, but the Ninth is usually treated as a second, the Tenth as a third, etc., so that one may begin the following: C to E is a major third, C to D, a major second (or ninth), etc., Ex. 7.

Ex. 7.



Name the upper tone but do not write it in. Read: F to A is a major third, F to B♭ is a perfect fourth, etc., Ex. 8.

Ex. 8.


a.
Maj. 3. P. 4. Maj. 6. Maj. 7. Maj. 7. Maj. 7. Maj. 7. P. 5. Maj. 2.
b.
Maj. 3 2 6 7 2 2 6 3 6 6
c.
P. 4. 8 5 4 5 8 4 4 5

ASSIGNMENT 4

Write Ex. 5 in every major key, using no signatures but placing the sharps and flats where needed. Write the interval names with every scale.

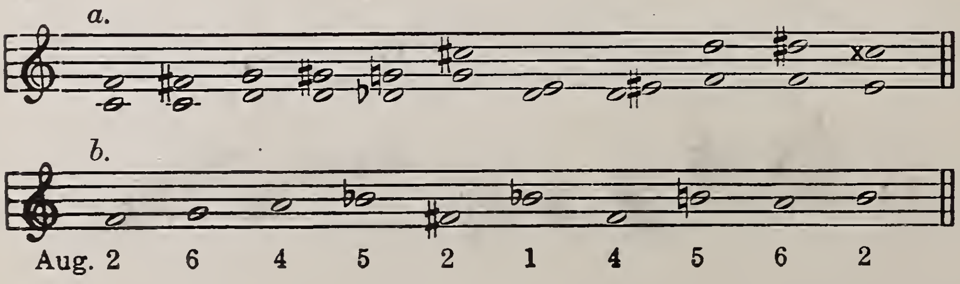
Be prepared to read Exs. 6, 7, 8 in class. A fine approach to this work is to play and spell major and perfect intervals from every letter, and to use Exs. 5 to 8 for ear-training.

LESSON 5

INTERVALS CONTINUED

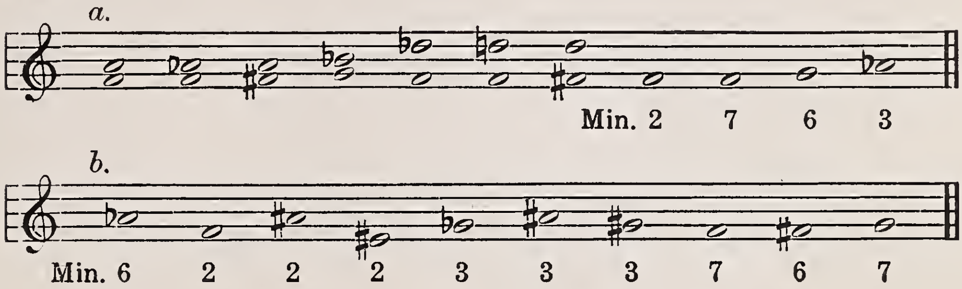
36. When any perfect or major interval is enlarged a chromatic half-step it becomes augmented; thus the perfect fourth, C-F, becomes an augmented fourth if changed to C-F♯ or C♭-F; and the major second, C-D, becomes augmented if changed to C-D♯ or C♭-D. In these alterations no letter may be substituted for another, since this would not be *chromatic* enlargement. Augmented thirds and sevenths do not occur in ordinary harmonic relations and they will be omitted here. Every other interval has its augmented form. Begin the following: C to F is a perfect fourth, C to F♯ is an augmented fourth, etc., Ex. 9.

Ex. 9.



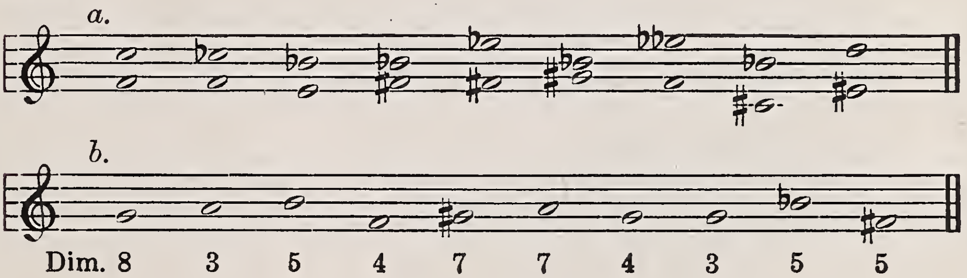
37. When any major interval is decreased in size a chromatic half-step it becomes minor; thus the major third, C-E, becomes a minor third if changed to C-E♭, or C♯-E. Perfect intervals never become minor. Read:

Ex. 10.



38. When any perfect or minor interval is decreased a chromatic half-step it becomes diminished. Diminished primes, seconds, and sixths do not occur in ordinary harmonic relations and will be omitted here. Every other interval has its diminished form. Read:

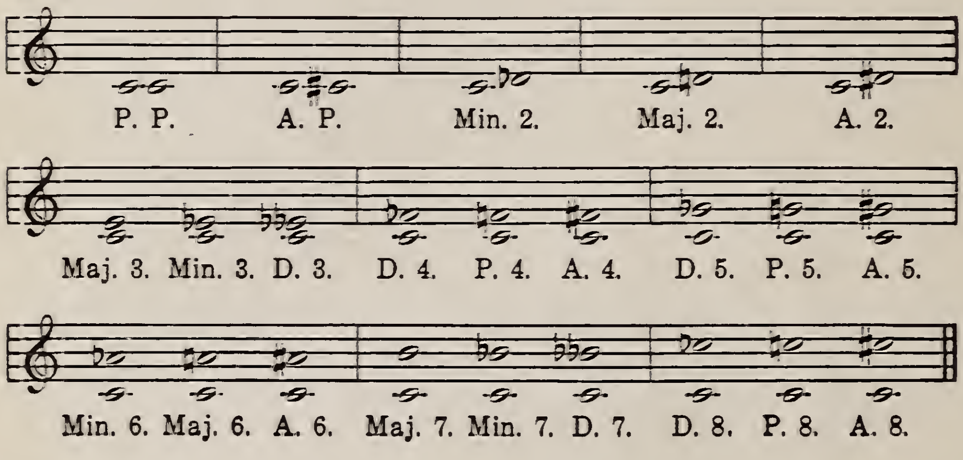
Ex. 11.



ASSIGNMENT 5

Write all the intervals that occur in ordinary harmonic relations, using in turn E, F♯ and B♭ as the lower note in the same manner that C is used in the following model, Ex. 12. Also be prepared to read all the intervals given in Lessons 4 and 5.

Ex. 12.



LESSON 6

SOME OTHER POINTS REGARDING INTERVALS

39. An interval is said to be *inverted* when the relative position of the two notes is changed by placing one or the other an octave higher or lower than before.

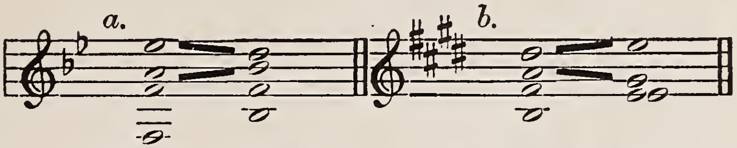
When inverted, perfect intervals remain perfect, since either note is in the major scale of the other. This distinguishing characteristic of perfect intervals is significant; all the others are changed by inversion as follows: major becomes minor, minor becomes major, augmented becomes diminished, and diminished becomes augmented. The student should verify this by singing, playing, and inverting all kinds of intervals.

40. In writing or reading intervals it is sometimes necessary to employ three sharps (×♯), in which case say *triple-sharp;* also it is sometimes necessary to use *triple-flat* (♭♭♭), but fortunately, in general practice, composers avoid these clumsy notations.

41. Augmented intervals have a tendency to expand, diminished intervals, to contract. Play and compare (a) with (b) in Ex. 13, and it will be clear that the upper two parts, A-E♭ (dim. 5), tend to approach each other; while on the other hand, A-D♯ (aug. 4), although the same two piano keys, tend to diverge. Whether the *relation* of these two tones is that of an augmented

interval, or of a diminished, can only be determined by the presence of the other tones. See again the definition of *Interval.*

Ex. 13.

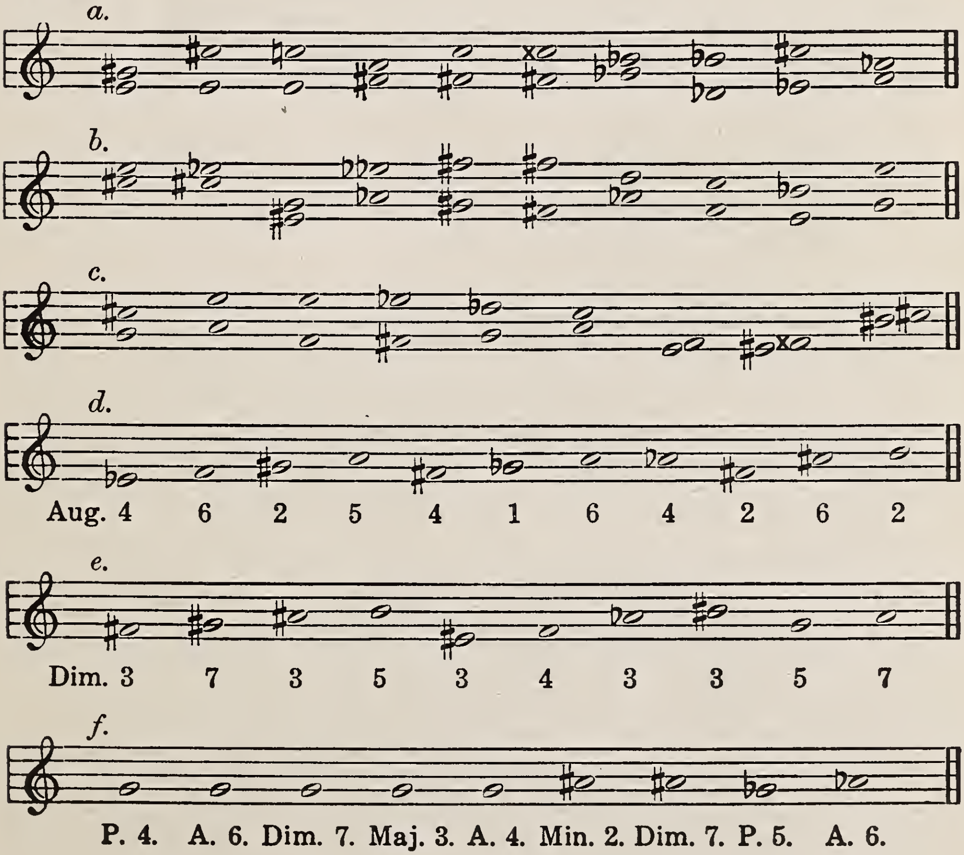


Dim. 5 contracts. **Aug. 4. expands.**

ASSIGNMENT 6

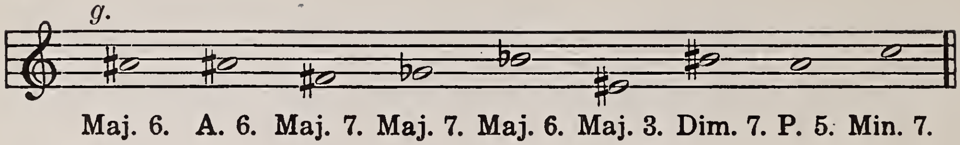
Be prepared to read the following intervals, Ex. 14, in class. Also, to review thoroughly, take *each* interval, read it, and then give the other sizes *to which it is normally alterable.* For example: begin, E-G♯ is a major third, E-G is a minor third, E-G♭ is a diminished third (no aug. 3); E-C♯ is a major sixth, to C is a minor sixth, to C× is an augmented sixth (no dim. 6, Cf. par. 38).

Ex. 14.

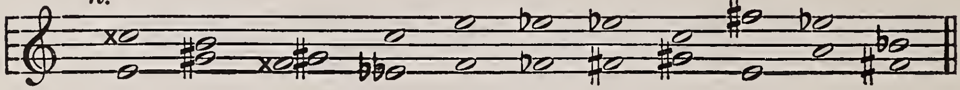

a.
b.
c.
d.
Aug. 4 6 2 5 4 1 6 4 2 6 2
e.
Dim. 3 7 3 5 3 4 3 3 5 7
f.
P. 4. A. 6. Dim. 7. Maj. 3. A. 4. Min. 2. Dim. 7. P. 5. A. 6.

Ex. 14 (Concluded)

g.



h.



LESSON 7

TRIADS

42. A Chord is a combination of tones sounding together and bearing a harmonic relation to each other. The simplest chord is the Triad, which consists of a fundamental, called the root, with its third and fifth.

A Major Triad has a *major third* and a perfect fifth.

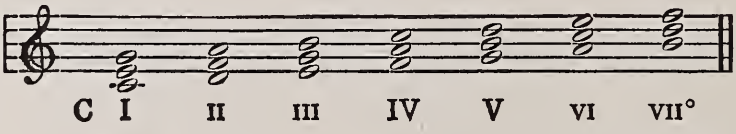
A Minor Triad has a *minor third* and a perfect fifth.

A Diminished Triad has a minor third and a *diminished fifth.*

An Augmented Triad has a major third and an *augmented fifth.*

A triad may be formed on each of the seven tones of the diatonic scale, thus:

Ex. 15.

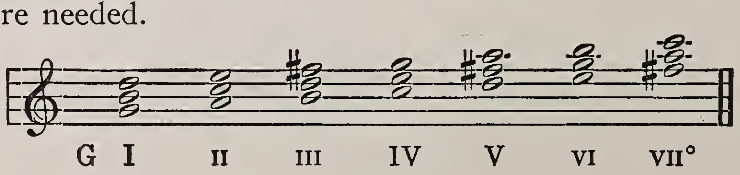


43. The triads on one, four, and five are major, marked I, IV, V; on two, three, and six, minor, marked II, III, VI; and on seven, diminished, marked VII°. These marks are a kind of harmonic "shorthand" and should be carefully observed. They indicate the degree of the scale on which the root of the chord is found, and by their size denote the kind of triad. Note the special sign for the diminished triad. There is no augmented triad in the major key.

ASSIGNMENT 7

Write all the triads in the major keys to seven sharps and flats and write the numerals under each scale of chords as in the following model, Ex. 16. Do not write a signature. Place sharps and flats were needed.

Ex. 16.

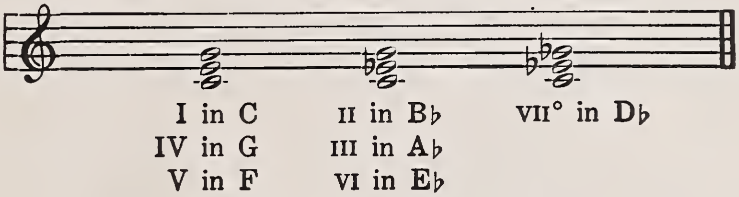


To Locate Triads

44. Since there are three major triads in a major key, namely, on I, IV, and V; to locate a given major triad place it in the key where its root is I, next where its root is IV, and lastly where its root is V. See the first triad in the following table. One reads this as follows: a major triad on C is c-e-g; it is on one in the key of C, on four in G, and on five in F. Similarly a minor triad should be located on two, three, and six of three keys, and the diminished triad on seven.

Triad Table for Major Keys

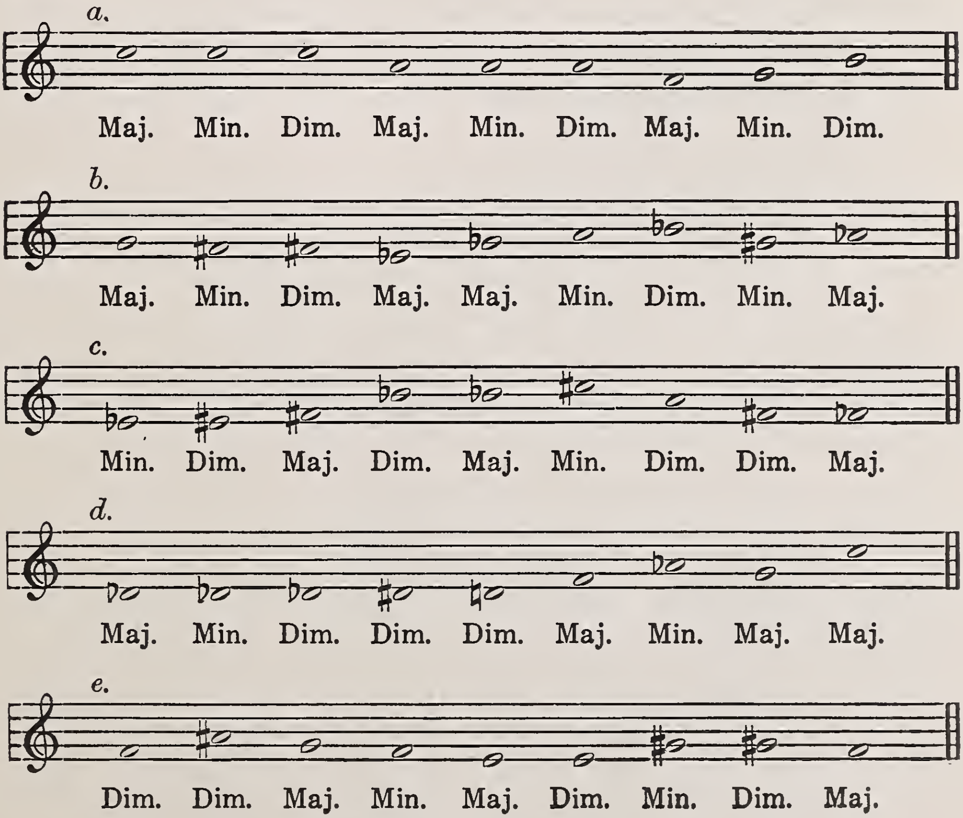
Ex. 17.



Be prepared to write a similar table on the board from any other letter as the root of the three triads.

Tell what tones make the following triads and give all the major keys in which they are found, Ex. 18.

Ex. 18.


a.
Maj. Min. Dim. Maj. Min. Dim. Maj. Min. Dim.
b.
Maj. Min. Dim. Maj. Maj. Min. Dim. Min. Maj.
c.
Min. Dim. Maj. Dim. Maj. Min. Dim. Dim. Maj.
d.
Maj. Min. Dim. Dim. Dim. Maj. Min. Maj. Maj.
e.
Dim. Dim. Maj. Min. Maj. Dim. Min. Dim. Maj.

LESSON 8

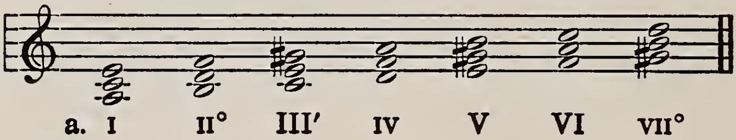
The Triads in the Minor Keys

45. The triads in the minor keys are formed of the tones contained in the harmonic form of the scale. Those on five and six are major; on one and four, minor; on two and seven, diminished; and on three, *Augmented,* marked large and with an accent, III′.

ASSIGNMENT 8

Write all the triads in the minor keys to seven sharps and flats as in the following model, Ex. 19.

Ex. 19.

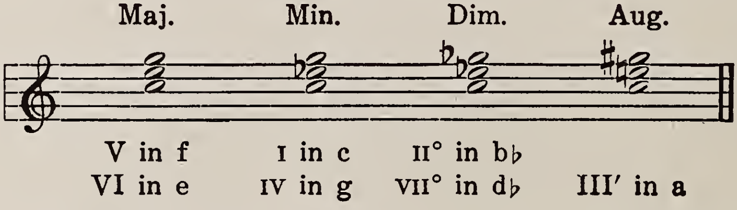


To Locate Triads in the Minor Keys

Place a major triad in the key where its root is five, and next where its root is six. Similarly, locate a minor triad on one and four, a diminished triad on two and seven, and an augmented triad on three.

Triad Table for Minor Keys

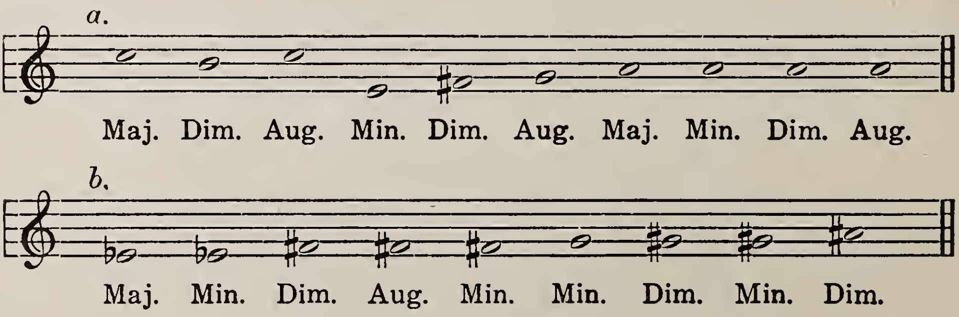
Ex. 20.



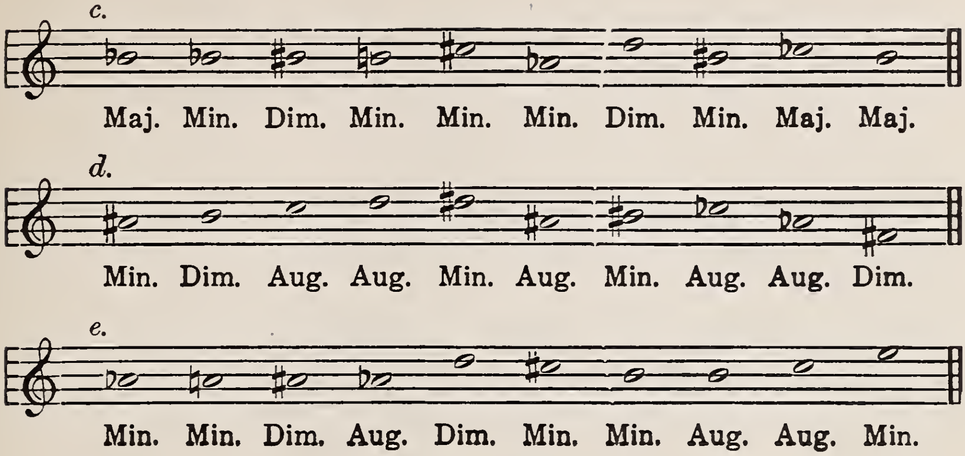
Be prepared to write a similar table on the board from any other letter as the root of the four triads.

Tell what tones make the following triads and give all the minor keys in which they are found, Ex. 21.

Ex. 21.



Ex. 21 (Concluded)

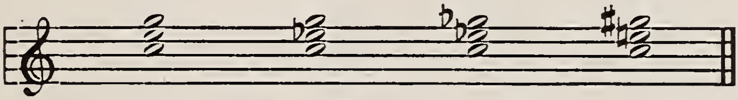

c.
Maj. Min. Dim. Min. Min. Min. Dim. Min. Maj. Maj.
d.
Min. Dim. Aug. Aug. Min. Aug. Min. Aug. Aug. Dim.
e.
Min. Min. Dim. Aug. Dim. Min. Min. Aug. Aug. Min.

LESSON 9

A Review Lesson of the Triads in Both the Major and Minor Keys

46. A comprehensive view of Lessons 7 and 8 is obtained by combining the two tables of triads as follows. As memory aid, note that the large numerals, I, IV, etc., are all in the first column, small numerals all in the second column, and so on; also that the restriction of the minor keys to the two lowest lines makes it easier to remember where to place the *small key-letters,* Ex. 22.

Ex. 22.



Maj.	Min.	Dim.	Aug.
I in C	ii in B♭	vii° in D♭	
IV in G	iii in A♭		
V in F	vi in E♭		
V in f	i in c	ii° in b♭	III′ in a
VI in e	iv in g	vii° in d♭	

ASSIGNMENT 9

Be prepared to write such a table on the board, using any letter (sharp, flat, or natural) as the root of the four triads.

Recite the chords in Lesson 8, Ex. 21, in both major and minor keys, reading as follows: a major triad on C is c-e-g. It is found on one in C, on four in G, and on five in F; and in the minor keys, on five in f and on six in e.

LESSON 10

CONNECTION OF THE PRIMARY TRIADS WITH A GIVEN BASS

47. The Primary Triads are those found on I, IV, and V. The triad I is also called the Tonic Triad; V, the Dominant Triad; and IV, the Subdominant Triad (under-dominant). These three triads—the tonic, with its dominant and sub-dominant—contain all the tones of the diatonic scale and are the best adapted to establish the tonality of the key. In fact, these three chords, plus a very few others, provide all the harmonic material needed to compose interesting pieces of music. The use of the primary triads in four-part writing is the next step.

HOW TO PROCEED

48. For the present the bass will be the root of each triad, and one of the upper voices will also have the root. (The root is then said to be doubled.)

49. Consider the four parts as the soprano, alto, tenor, and bass of a choral or part song, singable parts rather than instrumental. The compass of the various voices will, therefore, be respected, and long or difficult leaps in any part avoided.

50. Place the tenor on the bass staff. Turn stems up on the right for soprano and tenor, down on the left for alto and bass. (This does not apply to a part which is written alone on one staff.)

51. The upper three parts may be written as close together as the successive chord tones permit. This is called *Close Position.* Or these parts may be more or less removed from each other, covering more than an octave, and then said to be in *Open Position.* But the alto should rarely be more than an octave from the soprano or tenor. Although the bass may be more than an octave below the tenor, it should seldom be two octaves from it. The parts should not cross each other in this simple part-writing.

52. A figure 8, *or no figure,* over (or under) the first bass note, means that the soprano should begin on the root of the chord; 3 so placed requires the third in the soprano; 5, the fifth in the soprano: but *these figures do not apply after the first chord.* After the first chord is written the others are arranged according to two simple rules, as follows:

THE TWO SIMPLEST RULES FOR PART-WRITING

53. RULE I. A tone common to two successive chords is generally kept in the same voice, if possible, and the other voices progress to the nearest chord tones. (In this lesson it is always possible to keep the common tone. Do not give it up.)

54. RULE II. If there is no common tone the upper three voices progress in contrary motion to the bass to the nearest chord tones, to avoid consecutive fifths and octaves.

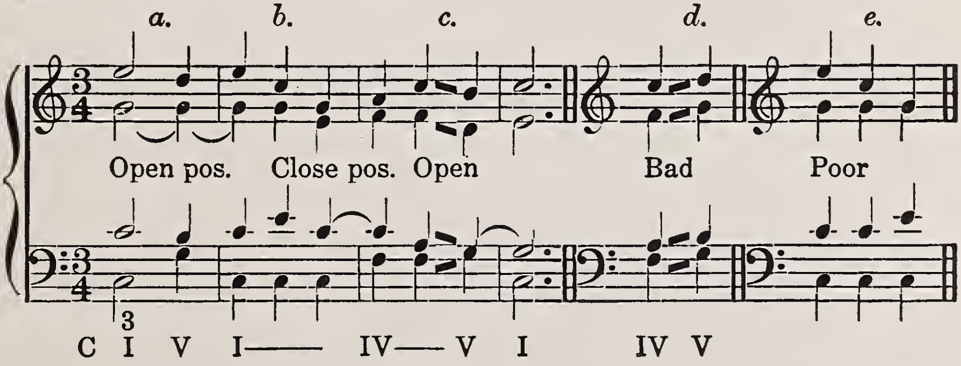
Consecutive Fifths and Octaves

55. Consecutive fifths occur when two voices progress in the same direction a fifth apart. In simple part-writing these are usually objectionable. Consecutive octaves occur when two voices progress in the same direction an octave apart. Their use interferes with the independence of some voice. Both of these progressions are avoided by simply adhering to the two "simplest rules."

56. Occasionally a bass note is repeated. This offers an opportunity to obtain a more interesting soprano. The chord remains the same, but the upper three voices may move from one chord tone to another, even involving contrary motion among themselves and changing from close position to open or *vice versa.* It is only when a chord progresses to a different chord that our two rules should be observed.

57. In Ex. 23 is illustrated all the progressions discussed in the preceding paragraphs. Study it carefully, sing the parts through, play it, and observe each step of the procedure. For example: the soprano begins on the third of the tonic chord, at (a) Rule I, at (b) chord changes position, at (c) Rule II kept; a bad progression at (d) (Rule II broken) giving consecutive fifths and octaves; and at (e) poor because it is best to have a complete triad in the upper three voices.

Ex. 23.

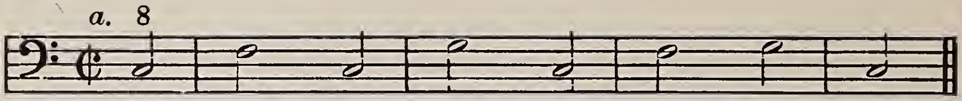


ASSIGNMENT 10

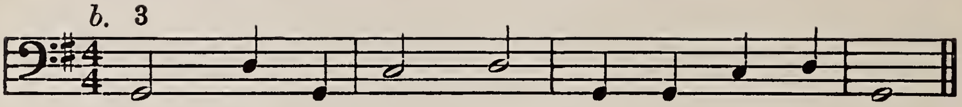
Harmonize the following basses, Ex. 24. Indicate the common tone with a tie and letter the chords as shown in the model, I, V, etc.

Ex. 24.

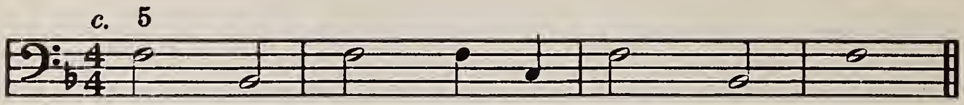
a.



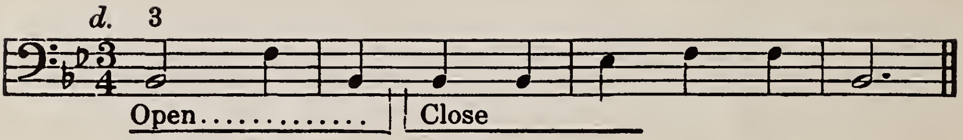
b.



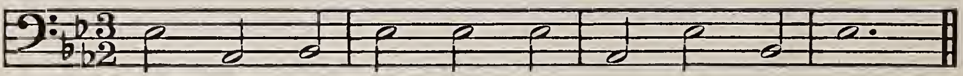
c.



d.



e.



LESSON 11

Connection of The Primary Triads with a Given Soprano

58. In harmonizing a given soprano the method of approach will at first seem different, but the exercises, when complete, will be similar to those already done over a given bass.

59. The bass will be the root of I, IV, or V, but the soprano may be the root, third or fifth of these chords.

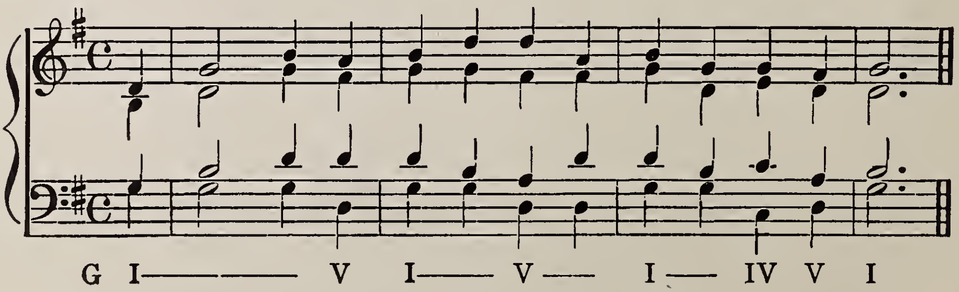
60. Begin and end with the tonic chord.

61. Generally avoid the progression from V to IV.

62. If the soprano repeats a note usually change to another chord. (Chord repetition will be discussed in its proper place.)

63. As a rule change to another chord when entering a new measure, but when the melody begins on a weak beat, as in the model, the tonic chord is best repeated over the first bar, Ex. 25.

Ex. 25.



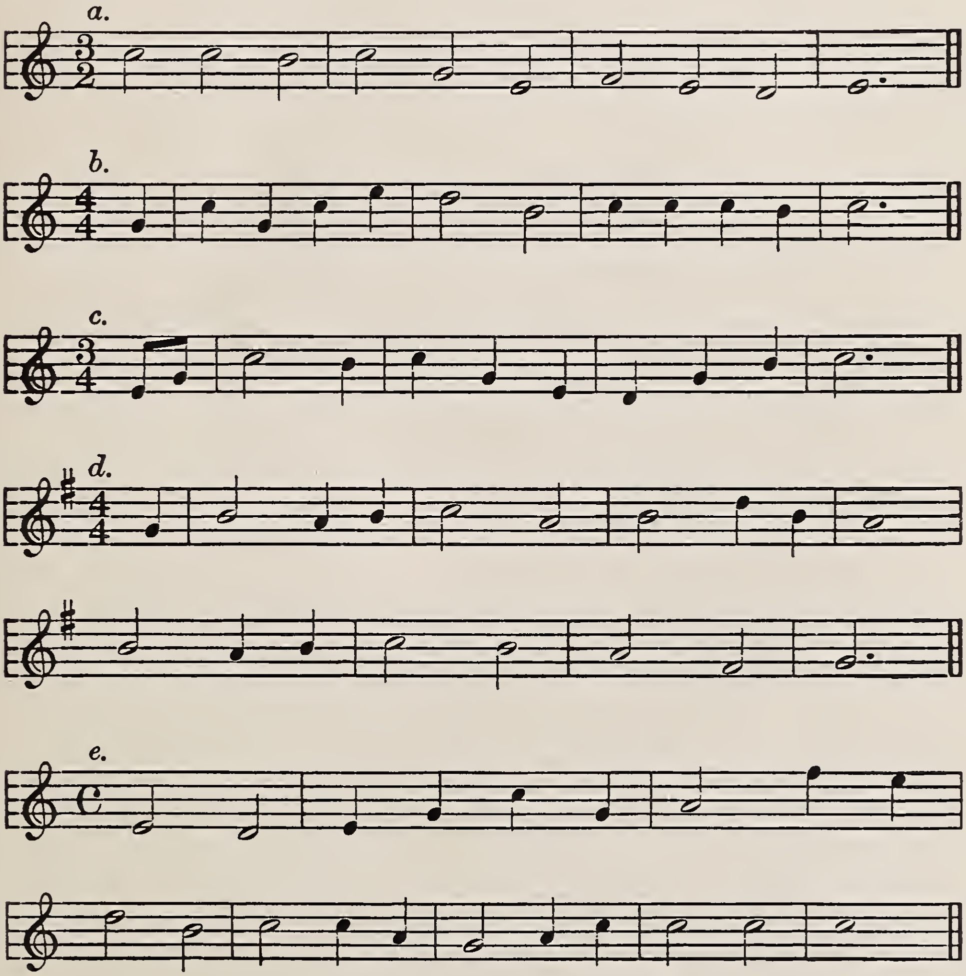
64. If the melody leaps from one tone to another of the same chord (called chord-skip melody) generally keep the same bass, as was shown in Ex. 23 (b).

65. In these very elementary examples the bass must of necessity remain rather stiff, but do not allow it to leap a seventh nor two fifths in succession in the same direction.

ASSIGNMENT 11

Harmonize the following sopranos, Ex. 26.

Ex. 26.



LESSON 12

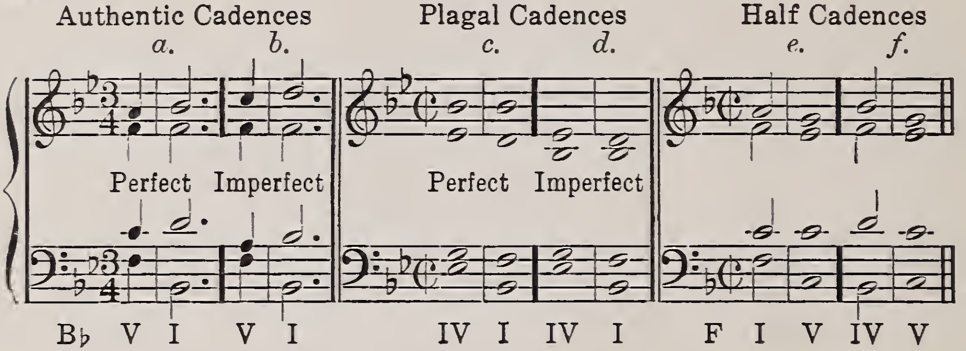
Cadences. The Simple Period

66. A Cadence is the close of a musical phrase. It is formed by the last two (or more) chords. There are two principal kinds of cadence, Authentic and Plagal, Ex. 27.

67. The Authentic Cadence is formed by the progression V-I, and the Plagal Cadence by IV-I, the I falling on an accent. These cadences are *perfect* when the soprano ends on the root of the tonic chord, and *imperfect* when it does not.

68. A Half Cadence is formed by ending a phrase on V. This partial close is like a rising inflection in speech and is oftenest found as the dividing point in a simple period, Ex. 27 (e), (f).

Ex. 27.



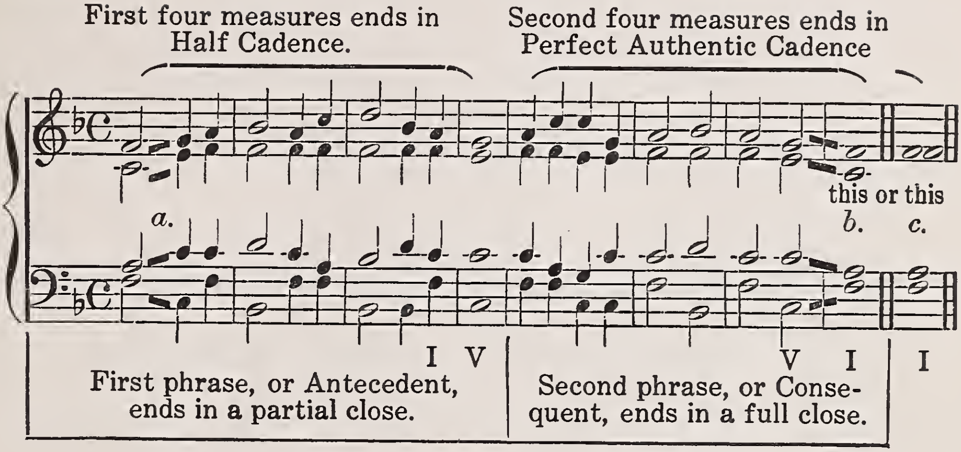
69. A Period is a musical sentence. The typical simple period consists of two phrases of four measures each, the first closing with a half cadence (*or other incomplete close*), the second ending in a full close. Details and exceptions can not be discussed here; the model, Ex. 28, and all of the exercises in this lesson are simple periods.

The Common Tone Not Kept

70. When the soprano progresses from *one* to *two,* or *two* to *one,* of the scale—which is often the case—it is not only correct but desirable to give up the common tone between I-V, or V-I, and (as in Rule II) lead the upper three voices in contrary motion to the bass, Ex. 28 (a), (b). This will keep both chords complete. It is, however, not bad to end with an incomplete tonic chord as shown at (c).

A typical, simple period

Ex. 28.

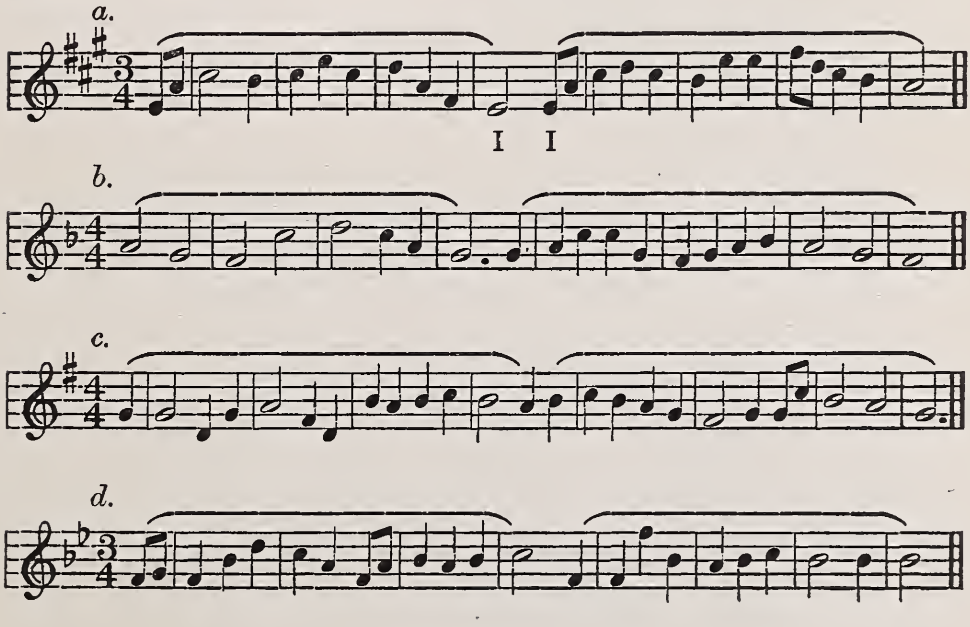

First four measures ends in Half Cadence.
Second four measures ends in Perfect Authentic Cadence
this or this
a.
b.
c.
I V
V I
I
First phrase, or Antecedent, ends in a partial close.
Second phrase, or Consequent, ends in a full close.

ASSIGNMENT 12

Use the cadences given in this lesson for ear-training, play them in other major keys. Play the chords, I-V-I, in several keys, using one-two-one (of the scale) in the soprano (par. 70).

Harmonize the sopranos given below and write in the name of each final cadence, whether authentic or plagal, perfect or imperfect.

Ex. 29.



LESSON 13

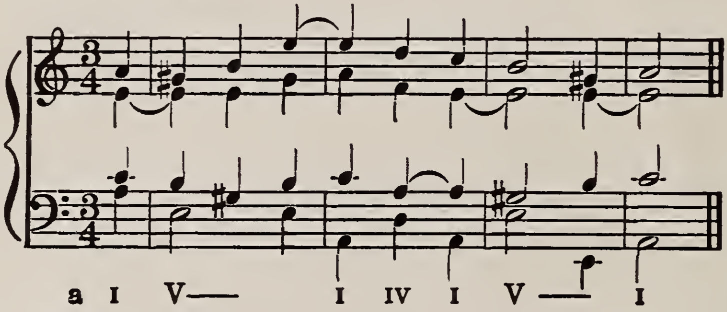
The Primary Triads in Exercises in the Minor Keys

71. In harmonizing a melody in the minor key, remember that the Leading-tone (seven of the scale) must always have its proper sharp (or natural), since this raised seven is not shown in the signature.

72. In harmonizing a figured bass, this Leading-tone is indicated by a ♯ (or ♮) over the dominant. Any accidental standing alone over a bass note refers to the third above that note; in fact, is an abbreviation, the figure 3 being omitted.

73. In the following model, Ex. 30, notice that the g♯ appears in the tenor as well as in the soprano. Be careful to contrast the large V, with the small I and IV in marking your own exercises, and observe the difference between the major and minor triads by ear as well as by eye.

Ex. 30.



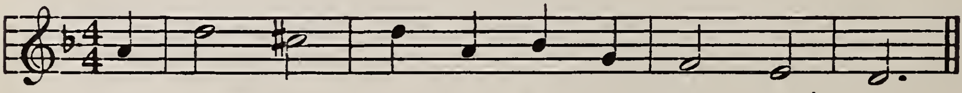
ASSIGNMENT 13

Harmonize the following melodies and basses.

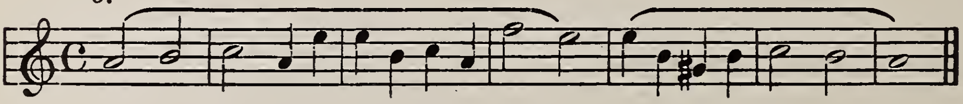
Play authentic and plagal cadences, both perfect and imperfect, in both major and minor keys. Use such cadences as ear tests.

Ex. 31.

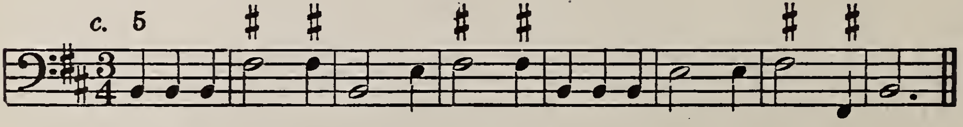
a.



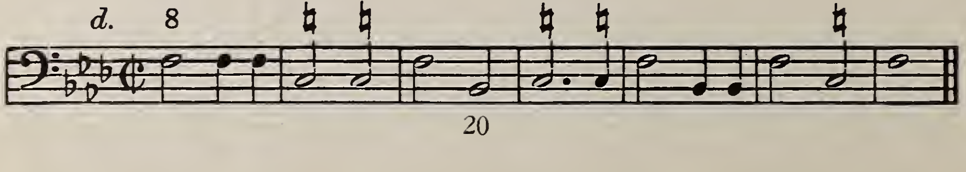
b.



c.



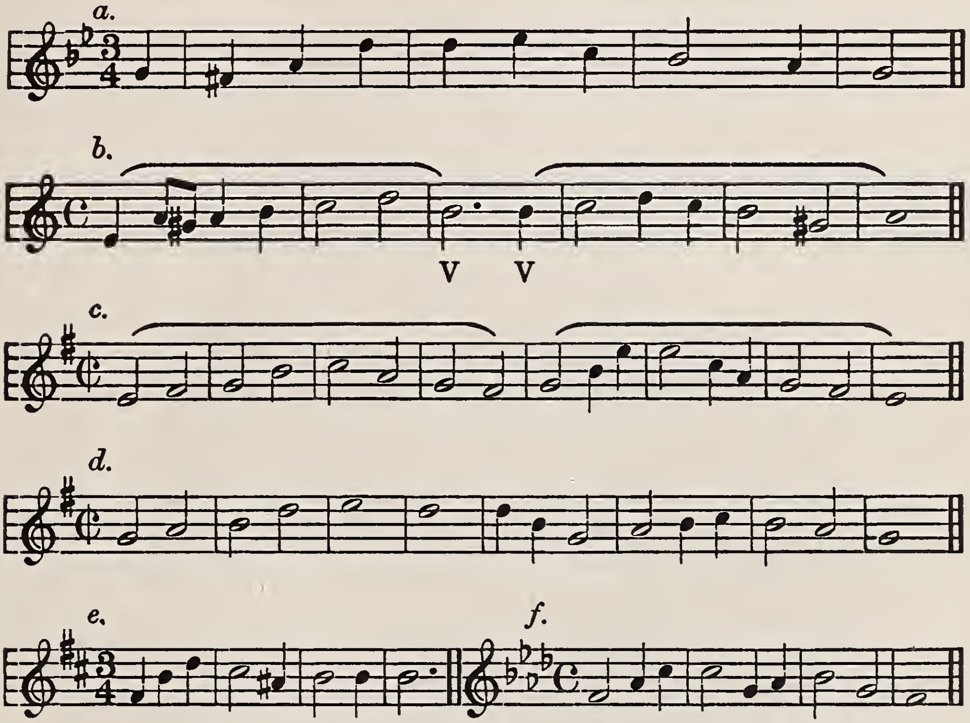
d.



ADDITIONAL EXERCISES

74. The additional exercises are intended for work in class at the board, for keyboard harmonization, or for further written work as desired. They may include review material as well as practice on the current lesson.

Ex. 32.



LESSON 14

The Chord of the Sixth

75. A triad is said to be inverted when instead of the root, its third or fifth appears in the bass.

76. The *Chord of the Sixth* is a triad whose third is in the bass—the *first inversion*. In a figured bass this is indicated by a 6, because the root is then a sixth above the bass note. When a chord of the sixth is specifically required in a given soprano, the Roman numeral is necessary, for example, V^6 means a triad on V with the third in the bass.

77. Although figured bass is a valuable item in a musician's general equipment, the practice of harmonizing melodies, choosing the chords as well as their inversions, is more useful as well as more interesting. In the following melodies we still have as vocabulary I, IV, V, but in addition, I^6, IV^6, and V^6.

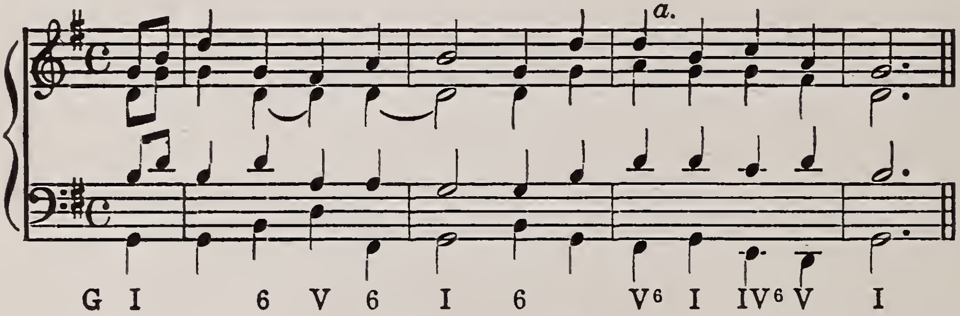
78. Double either the root or the fifth in a chord of the sixth. In certain cases (presented later, par. 95) the third is doubled.

79. When there are two possible common tones, say a root in both tenor and soprano, the latter will be more interesting if you make the tenor keep the common tone and let the soprano move, Ex. 33 (a).

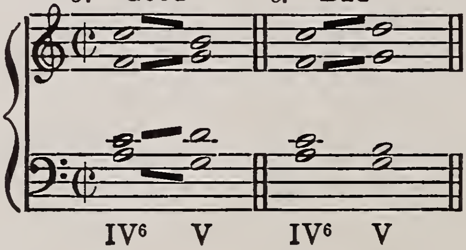
80. A triad in root position may precede or follow its own first inversion, but the general principle, that a chord introduced on a weak beat should not be carried over on to a strong, should be observed. This is especially true in entering a new measure, par. 63.

81. In using inversions, our original *Rule II* is not valid. For example, in IV^6-V there is no common tone. Here a carefully planned "mixed motion" is best. Consecutive fifths must be avoided, Ex. 33 (b), (c).

Ex. 33.



b. Good c. Bad

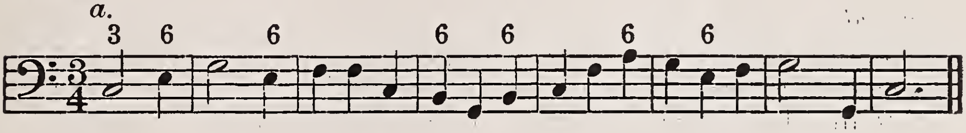


ASSIGNMENT

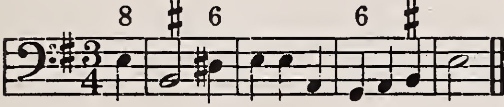
Harmonize the following sopranos and basses. Within your vocabulary take pains to give the sopranos the best possible bass, and the basses an interesting soprano. In figuring your exercises, notice that the Roman numeral refers to the *root* of the chord.

Ex. 34.

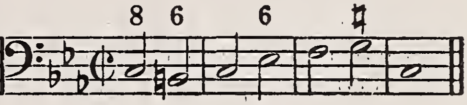
a.



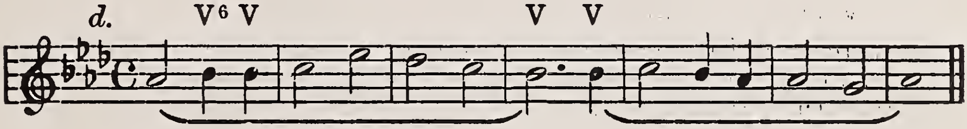
b.



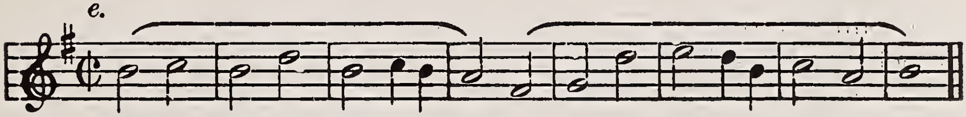
c.



d.



e.



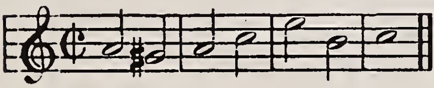
Use at least five chords of the Sixth.

ADDITIONAL EXERCISES

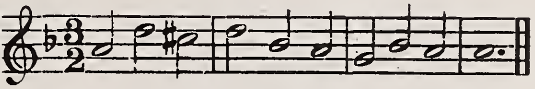
For the Blackboard or the Keyboard

Ex. 35.

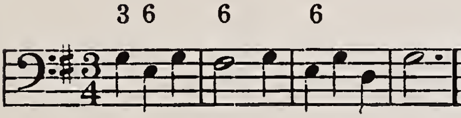
a.



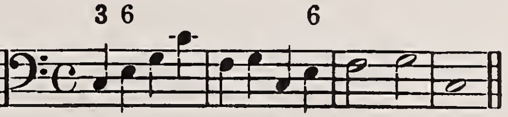
b.



c.



d.



LESSON 15

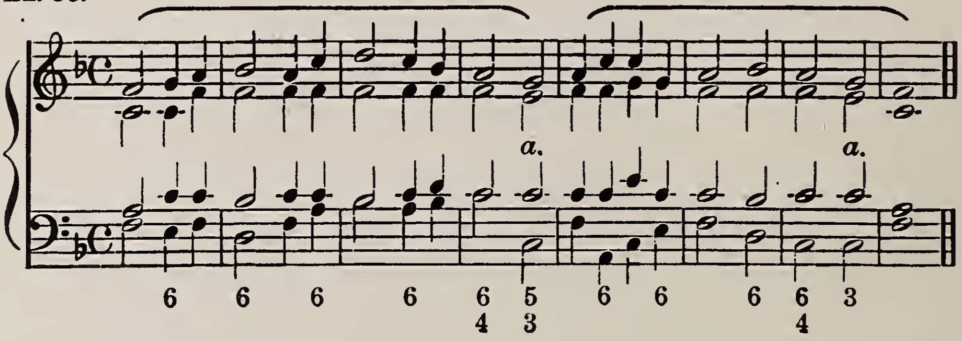
The Six-four Chord

82. The Six-four Chord is a triad with its fifth in the bass—the second inversion. In a figured bass this is indicated by $^{6}_{4}$ because the third and root are respectively a sixth and a fourth above the bass. *This bass note, the fifth of the chord, should be doubled.*

83. The six-four chord is employed chiefly to strengthen the authentic cadence in the closing formula, I$^{6}_{4}$-V-I, and to precede the V in a half cadence. These two uses are shown in the model, Ex. 36, and they are the only uses to be employed in this lesson. This six-four is a I$^{6}_{4}$ and it must be stronger than the V which follows it, that is the first beat in double measure, the first or second beat in triple, and the first or third in quadruple. This use of the six-four is very characteristic and must be reserved for those places where a feeling for the partial or complete close is justified. Badly placed, the six-four chord betrays a poor technic; it can quite ruin an otherwise excellent passage.

84. Play the following period, which is an improved version of Ex. 28, and notice two points especially: 1) the peculiar cadencing value of the two six-fours, and 2) the greatly improved bass which is now relieved from the bondage of merely hopping from root to root. At (a) notice that 3 or $^{5}_{3}$ indicate a root position. Over any bass note but the first, these figures mean this only.

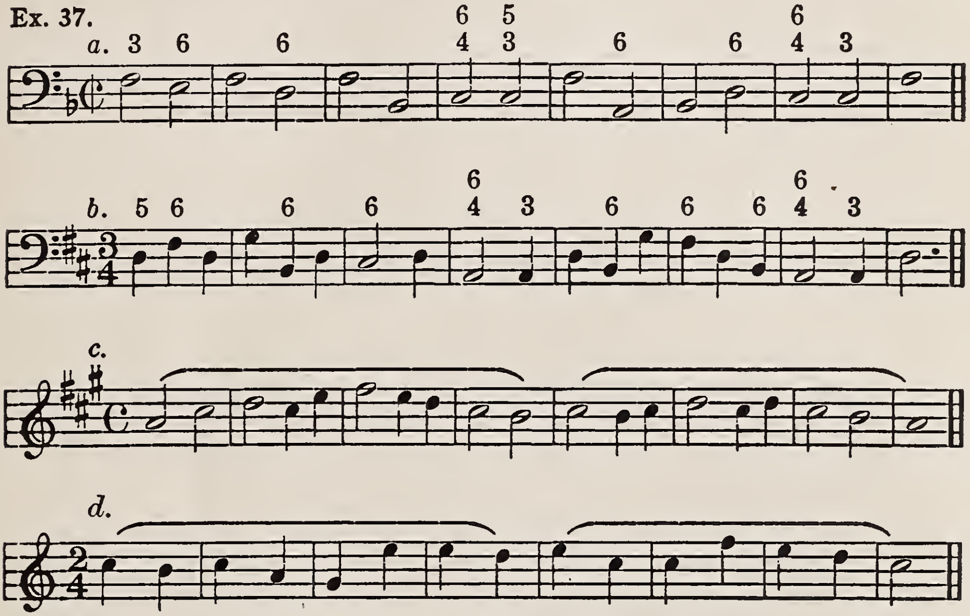
Ex. 36.



ASSIGNMENT 15

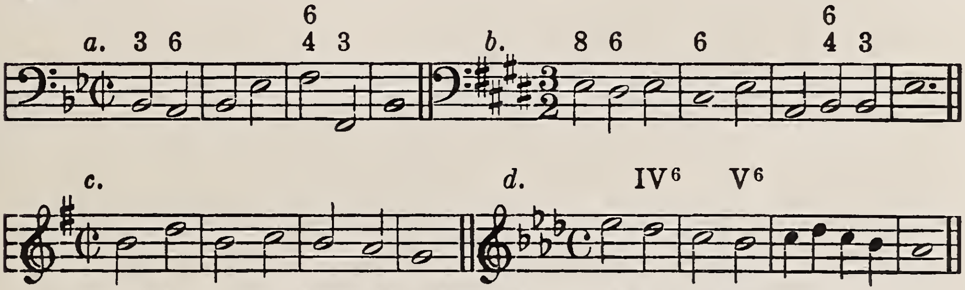
Harmonize the basses according to the figures. The sopranos are cast in period form; harmonize them, using six-four chords in the proper places. A few first inversions will improve your basses. From several sketches perfect your best ones.

Ex. 37.



ADDITIONAL EXERCISES

Ex. 38.



By wise choice of inversions make interesting basses.

LESSON 16

The Six-four Chord, Continued

85. Within our vocabulary of primary triads, we may add to the highly important I$^6_4$ three others of secondary value which may sometimes help to make simple exercises more interesting.

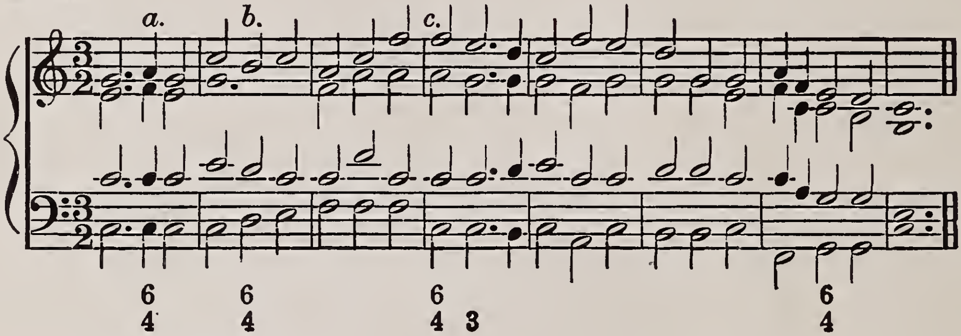
86. First, an embellishing six-four, when its bass is the second of three repeated bass notes, Ex. 39 (a).

87. Second, when its bass note is the second of three notes progressing stepwise *in one direction,* Ex. 39 (b).

88. Third, a IV^{6}_{4} which ornaments the plagal cadence much as the I'^{6}_{4} improves a half cadence, Ex. 39 (c).

89. These will suffice for the time. When needed, other six-fours may be found, but all are ornamental, not fundamental. Play the models in various keys. Have them played for you as ear tests in varying order and in several keys.

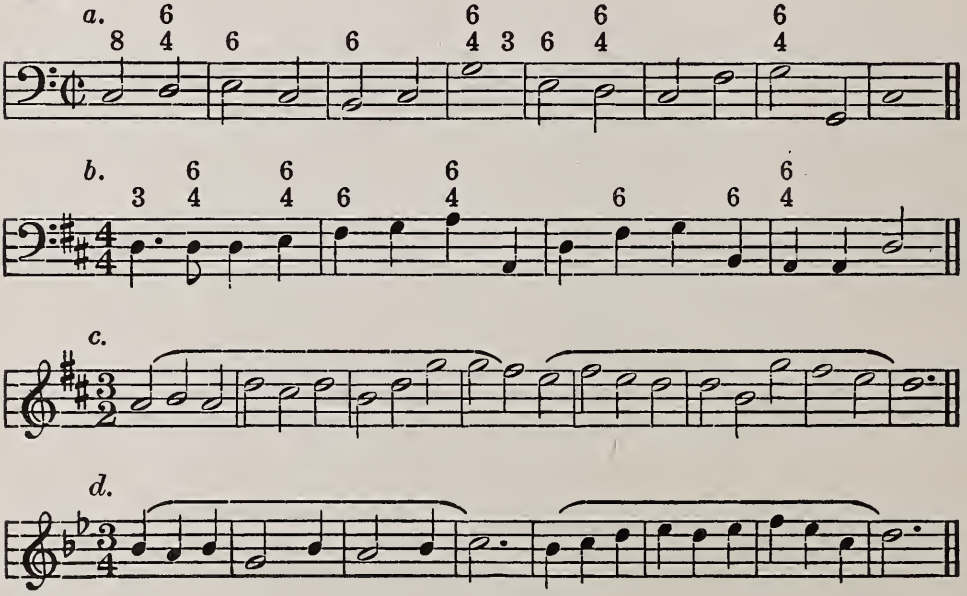
Ex. 39.



ASSIGNMENT 16

Harmonize, choose and use properly three or four six-four chords in each of the melodies.

Ex. 40.



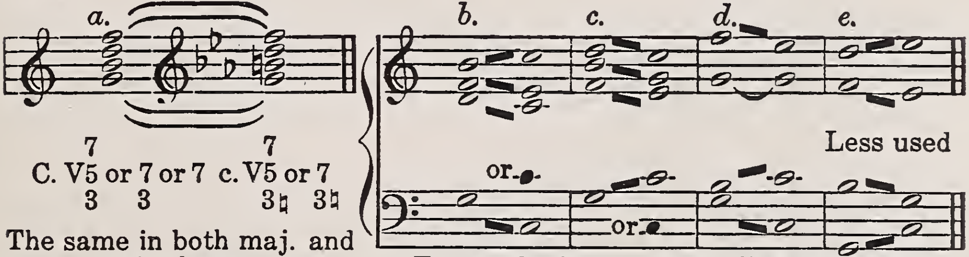
LESSON 17

THE DOMINANT SEVENTH CHORD

90. By adding another third above the dominant triad, Ex. 41 (a), we obtain the Dominant Seventh Chord. The seventh, from the root to the seventh of the chord, is a mild dissonance. The chord itself is called a dissonant chord and, as such, demands resolution, that is, progression to another chord, usually to the tonic.

91. The *Regular Resolution* of the V^7 is as follows: the root leaps to the root of the I (up a per. 4 or down a per. 5), the seventh moves down a degree to the third of I, the third moves up a degree but, *if in an inner voice,* may leap down a third to the fifth of I, while the fifth may move stepwise either way, but preferably down. All this had to be said, perhaps, but the examples will be much clearer than this paragraph. Examine them, play them, listen. At (d) the fifth of the V^7 is omitted and the root doubled. This is excellent, besides it provides a complete tonic chord in the resolution, not always present in the other forms.

Ex. 41.



The same in both maj. and min. keys: Root, maj. 3, per. 5, min. 7.

For e substitute e♭ and all these become equivalent examples in c min.

92. The *Approach* to the V^7 deserves attention. The seventh of the chord, being a mild dissonance, may enter without preparation, a procedure to be discussed when harsher combinations must be employed. Introduction of the seventh in various ways is shown in Ex. 42. These should be played, and their effect carefully studied by ear.

At (a) the seventh enters as a common tone from the previous chord.

At (b) the consecutive fifths prohibit the use of a complete V^7.

At (c) the second fifth is diminished; this progression is used freely.

At (d) similar motion of all four voices, very satisfactory.

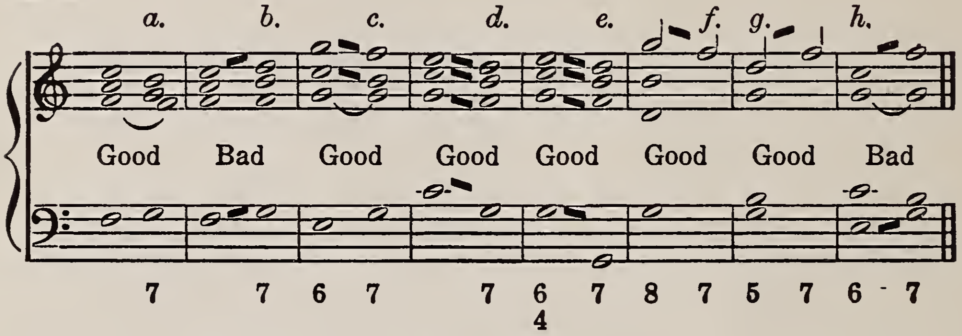
At (e) leap of the octave in the bass equivalent to a common tone.

At (f) the seventh enters stepwise from its own root, passing seventh.

At (g) the seventh leaped to, preferably upward, from a note of same chord.

At (h) leap to both root and seventh *from another chord,* unpleasant.

Ex. 42.



ASSIGNMENT 17

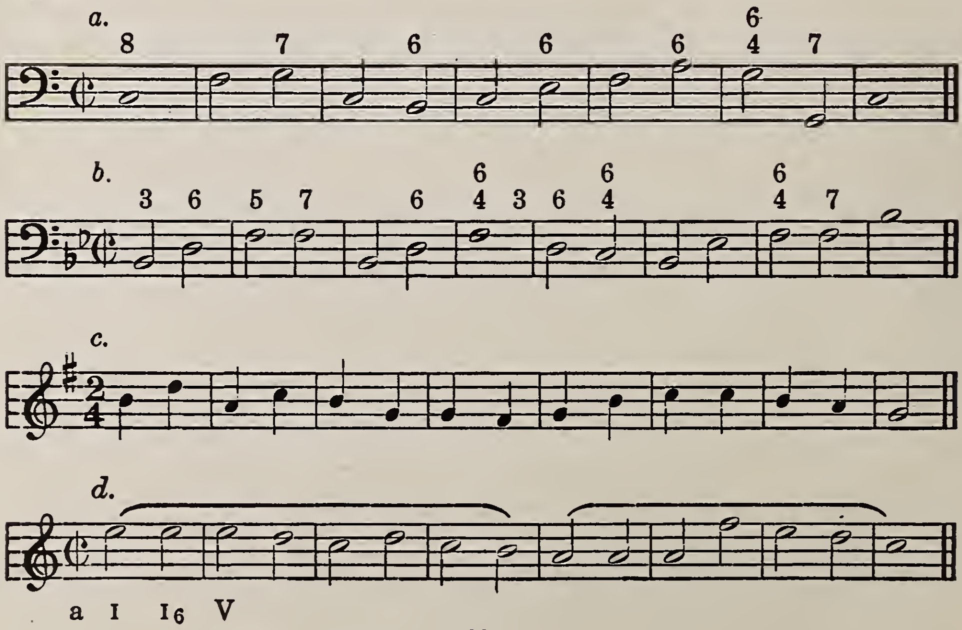
Play and spell the V^7 in all keys, using one hand, Ex. 41 (a).

Play and resolve the V^7 in various positions, Ex. 41 (b), (c), (d).

Play the "good" progressions in Ex. 42 and resolve the V^7; also play and resolve these models in other keys.

Harmonize the basses as figured; in the melodies use interesting basses by seeking the most effective inversions of the triads. In using the V^7, refer to Ex. 42 and try to use the various *good* idioms.

Ex. 43.

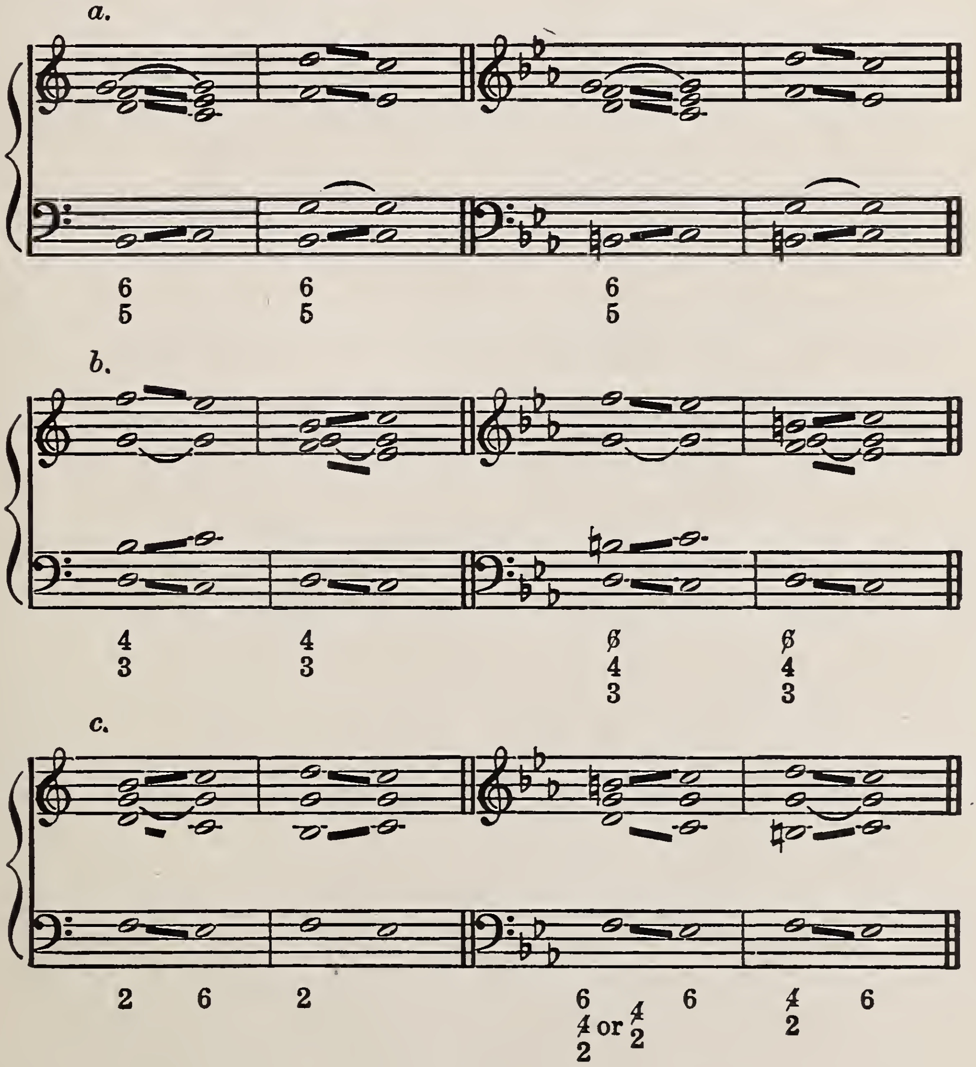


LESSON 18

The Inversions of the Dominant Seventh Chord

93. The dominant seventh chord has three inversions. All of these are excellent. Their regular resolutions are shown in Ex. 44. Notice that the root is kept as a common tone and that no chord tone is omitted nor doubled. One reads: *five six-five* for the first inversion; *five four-three* for the second; and *five two* for the third, *five* meaning V, or *dominant.* Remember that all Arabic figures in figured bass indicate the *actual intervals above the bass note* occupied by other chord tones. Play and listen to the progressions. Study to distinguish them by ear.

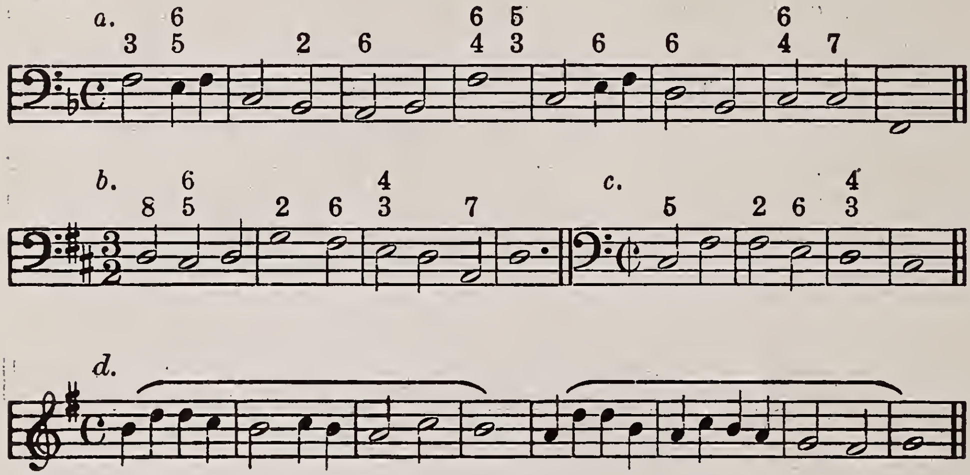
Ex. 44.



ASSIGNMENT 18

Play and resolve many dominant seventh chords in all three inversions and in both major and minor keys. Harmonize the following:

Ex. 45.



LESSON 19

Some Less Usual but Interesting Progressions

94. By taking pains to learn other than the regular resolution of the dominant seventh chord, one obtains a richer and more varied vocabulary. Play and listen to the idioms in Ex. 46.

At (a) and (b), two useful resolutions of the V^2 chord.

At (c) the seventh is resolved ornamentally.

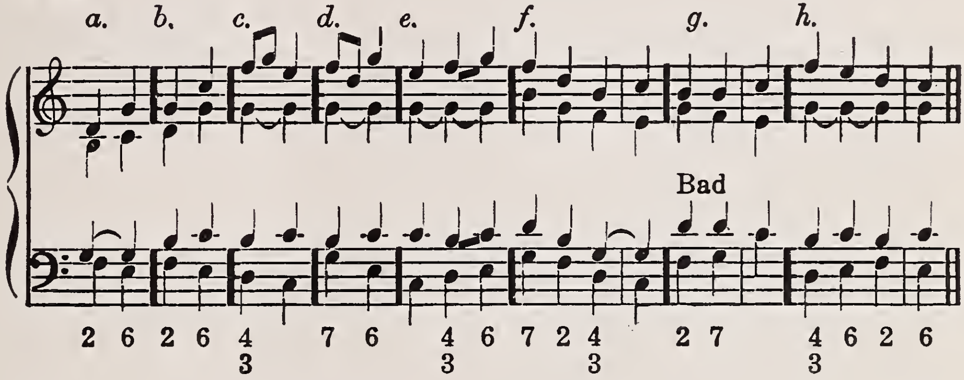
At (d) the seventh leaps to the fifth and then, instead of resolving, ascends to the fifth of the I^6 chord, while the *bass drops a third* to the tone of resolution, E; in this case the seventh could not come down to its regular resolution without a very bad effect. No voice but the bass may resolve a seventh for another voice in this way (called *resolution by substitution*), see par. 119.

At (e) also the seventh ascends because the bass *rises to the resolution.* In this V^3_4 to I^6 progression these consecutive fifths are always good—diminished to perfect.

At (f) various positions of the V^7 succeed each other freely, but at (g), V^2 to V^7 is bad; the seventh here in the bass contradicts its own good downward tendency.

At (h) a doubled third in the I^6 passed through stepwise in this way is good. The smooth flowing melodic parts are more important than the mere unusual doubling of the third.

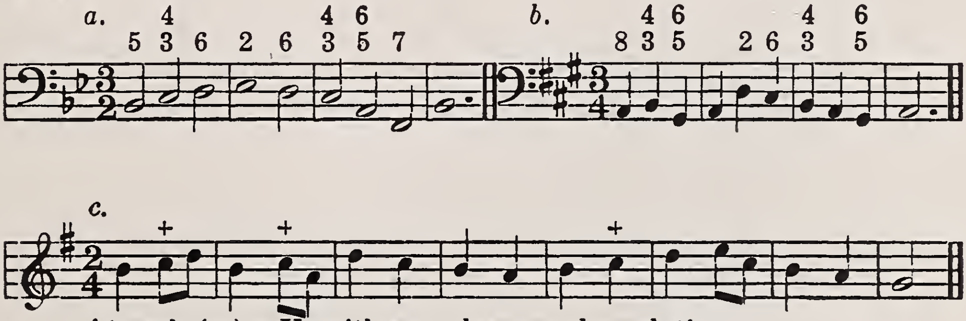
Ex. 46.



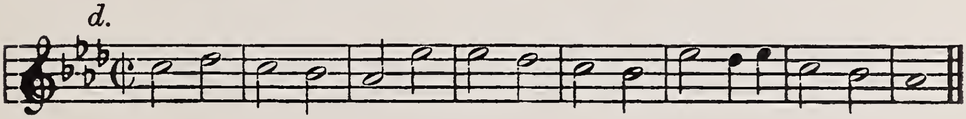
ASSIGNMENT 19

Harmonize the basses and melodies which follow in such a way as to use as many of the progressions shown in Ex. 46 as seem practicable.

Ex. 47.



At each (+) a V$_7$ with some less usual resolution.
Inversions as desired.



LESSON 20

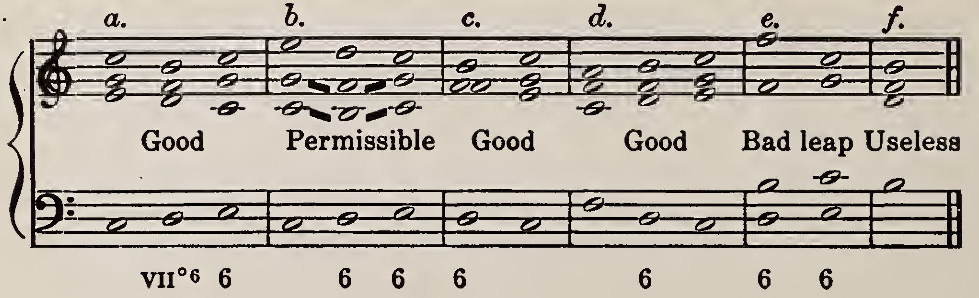
The Dominant Seventh Chord with its Root Omitted is Called the Triad on the Leading-Tone

95. Before leaving the dominant seventh chord, this lesson will afford practice in using it with its root omitted. In this form

it is figured vii° (see par. 97) and is generally found listed among the secondary triads. It is dependent. Its fifth, the original seventh of V^7, is dissonant to its (apparent) root and *these two tones* should be led stepwise to (usually) the tonic chord. The fifth may be doubled, in which case the two fifths resolve stepwise in opposite directions. The third is oftenest doubled and is the only chord-member that is free to leap, though it seldom does so. The root (leading-tone) is not doubled.

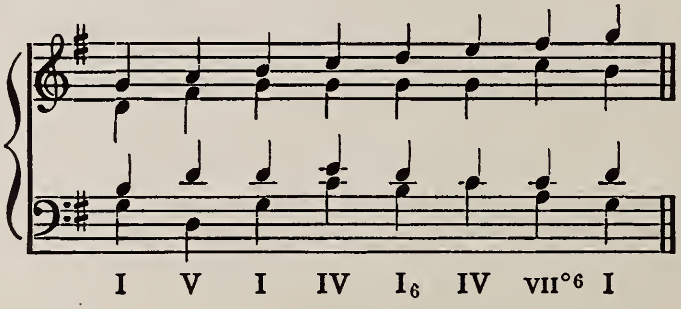
The best ways to use this chord appear in Ex. 48. Notice that it almost always appears in its first inversion and usually forms a connecting chord between two tonic chords. Avoid its root position. As a six-four it is far inferior to the original V^2. The fifths which occur between $\text{vii}^{\circ 6}$ and I or I^6 are permissible. To leap from its fifth, as at Ex. 48 (e), disregards the melodic tendency of this tone.

Ex. 48.



96. Having now added the triad on the leading-tone ($\text{vii}^{\circ 6}$) to our vocabulary we have all that is needed to harmonize the ascending major scale, Ex. 49.

Ex. 49.



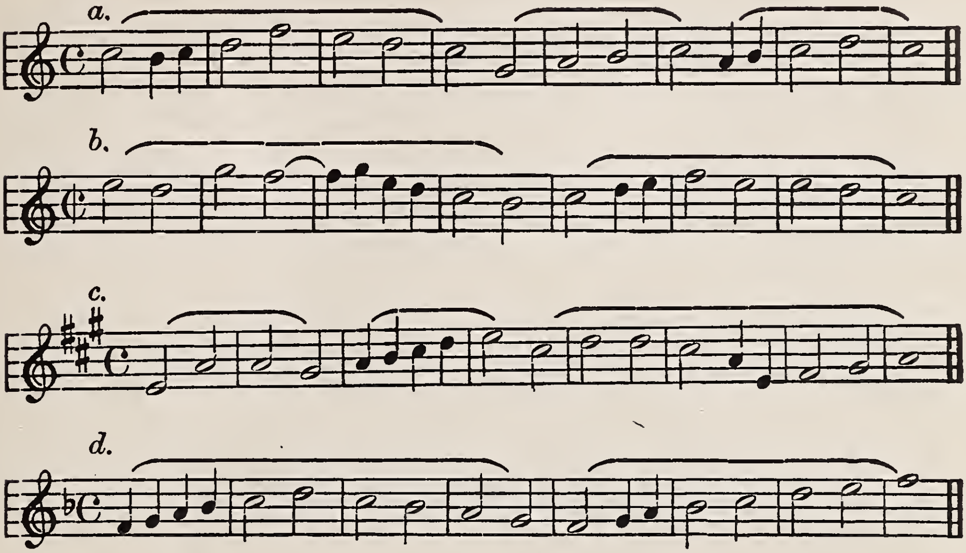
ASSIGNMENT 20

Play Ex. 48 (a) to (d) in other major keys.

Commit Ex. 49 to memory and transpose it to every other major key.

Harmonize the following, making use of the VII°⁶ where suitable, Ex. 50.

Ex. 50.



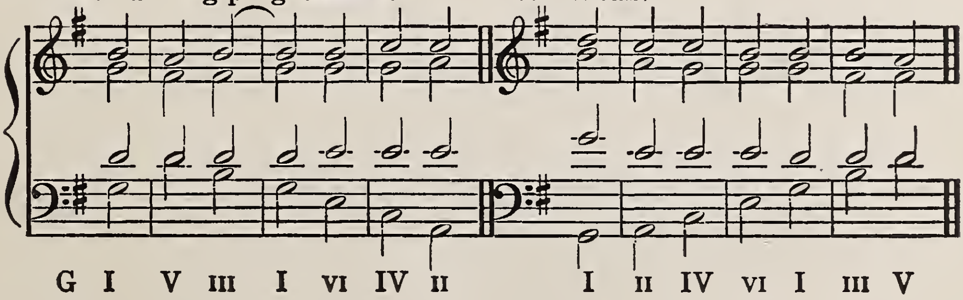
LESSON 21

THE SECONDARY TRIADS IN MAJOR KEYS

97. The Secondary Triads are those formed on the second, third and sixth degrees of the scale. With these the triad on the leading-tone is often classed, especially when used with them to carry out a sequence (see par. 95). It is then absolved from the restrictions otherwise imposed upon it. Secondary triads are mostly used as connecting chords between primary triads, or as substitutes for the latter in various ways. Used to excess, they tend to destroy the feeling of definite tonality provided by the primary triads and the V⁷.

98. When used as connecting chords, as in Ex. 51, a passage is more satisfactory with the roots falling in leaps of a third (a), than when rising by thirds as at (b).

Ex. 51.


a. **Strong progressions.** *b.* **Weak.**

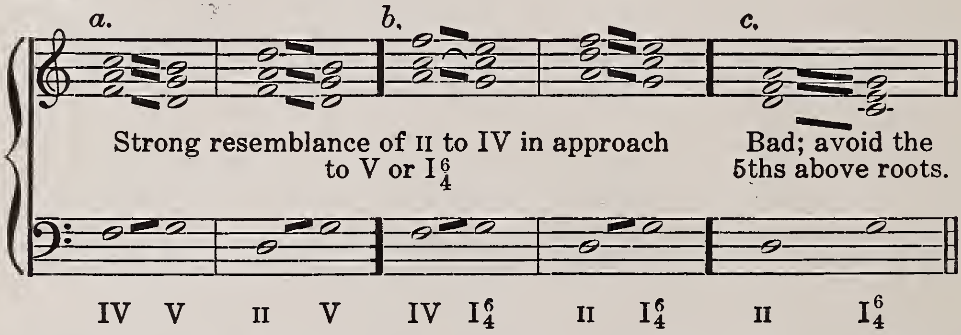
Substitutes for Primary Triads

99. The triad on the second degree, the *supertonic,* is an excellent substitute for the subdominant and is the most important of the secondary group. When used in place of IV its progression to V and to I$^6_4$ is almost identical with that of the subdominant; compare them in Ex. 52 and learn the following general rule.

Rule for ii to V or to I$^6_4$

100. In going from ii to V or to I$^6_4$ it is best to lead the upper three voices downward in contrary motion to an ascending bass. In ii to I$^6_4$ avoid having the fifths above the roots, Ex. 52.

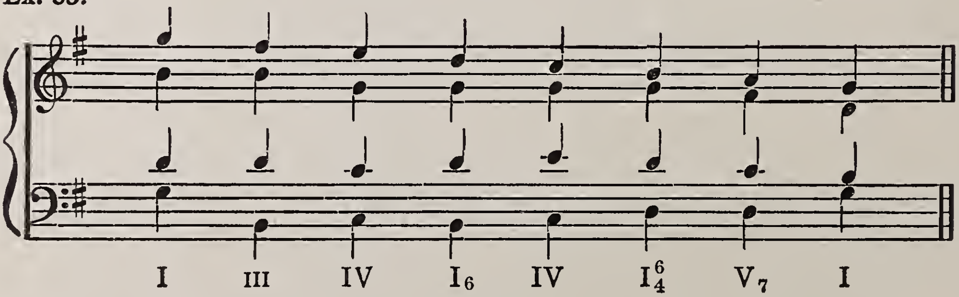
Ex. 52.


a.
b.
c.
Strong resemblance of ii to IV in approach to V or I$^6_4$
Bad; avoid the 5ths above roots.
IV V ii V IV I$^6_4$ ii I$^6_4$ ii I$^6_4$

101. Next in importance is the triad on the sixth degree, the *submediant.* It often follows V. At the end of a phrase this makes, when desired, a partial close, called a Deceptive Cadence, a useful member of the family of cadences. Further, in V to vi, if the leading-tone is in the soprano, it is often led upward to the tonic, thus doubling the third of VI, an excellent but not necessary procedure. Just as the ii can often be substituted for IV, so the vi is a sort of substitute for I. No special rules are necessary.

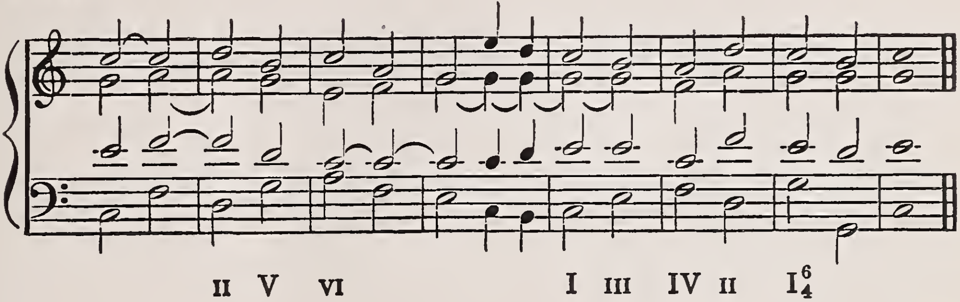
102. Of least importance is the triad on the third degree, the *mediant.* It is useful in the succession I-iii-IV for harmonizing the descending major scale in the soprano, 8, 7, 6; but otherwise needs no special attention. A good harmonization of the descending major scale is as follows, Ex. 53.

Ex. 53.



103. The normal use of secondary triads and their relation to the primary chords is well shown in Ex. 54. Examine it closely, play it, listen to it.

Ex. 54.



ASSIGNMENT 21

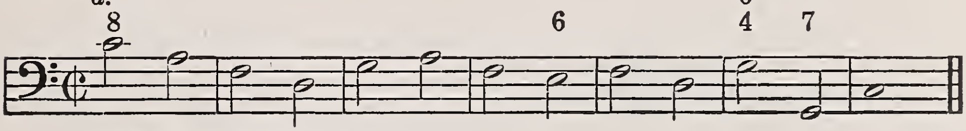
Play Ex. 52 [except (c)] in other major keys.

Commit Ex. 53 to memory and transpose it to every other major key.

Harmonize the exercises, Ex. 55.

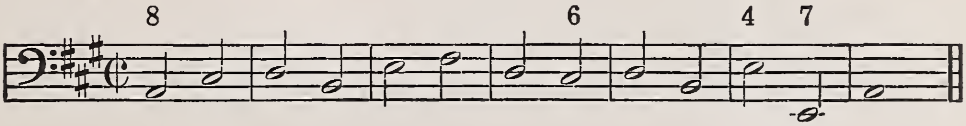
Ex. 55.

a.

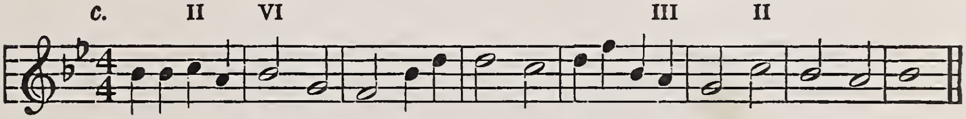


Bass notes unfigured are roots.

b.

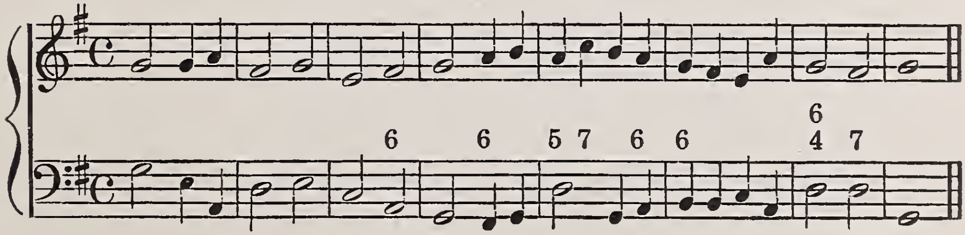


c.



Except where figured use anything so far employed.

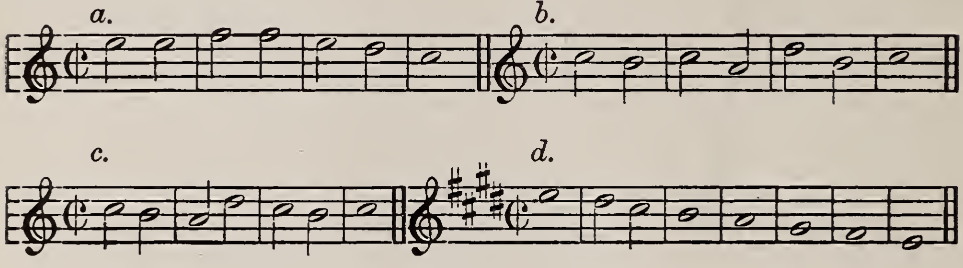
d.



ADDITIONAL EXERCISES

Use two secondary triads in each of the first three, Ex. 56.

Ex. 56.



LESSON 22

The Secondary Triads in the Minor Keys

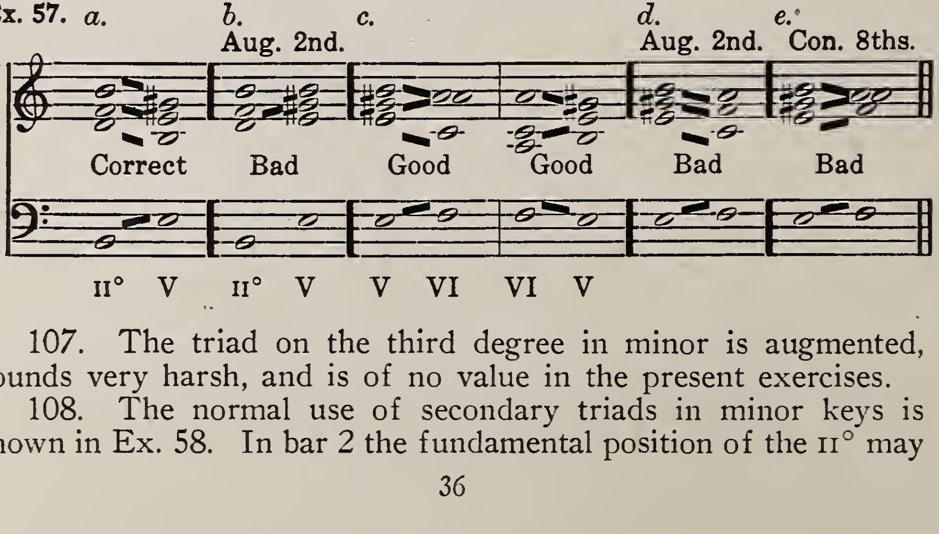
104. In the minor key the supertonic triad is diminished and, like all diminished triads, it does not sound well in its fundamental position. When so used it is bound by the same rule for the approach to V and to I^6_4 as the supertonic in major, that is, by contrary motion to an ascending bass. Violation of this rule in minor in II° to V gives rise to a forbidden progression of *an augmented second,* which, because it is unvocal, difficult to sing by most people, is carefully avoided in pure part-writing, Ex. 57 (a), (b).

105. This same *augmented second* occurs in the progression V to VI, or VI to V unless one observes the following rule.

Rule for V-VI or VI-V in Minor Keys

106. In the progression V-VI or VI-V always double the third in VI and do not omit its fifth. Two voices move contrary to the bass. Ex. 57 (c), (d), (e).

Ex. 57.

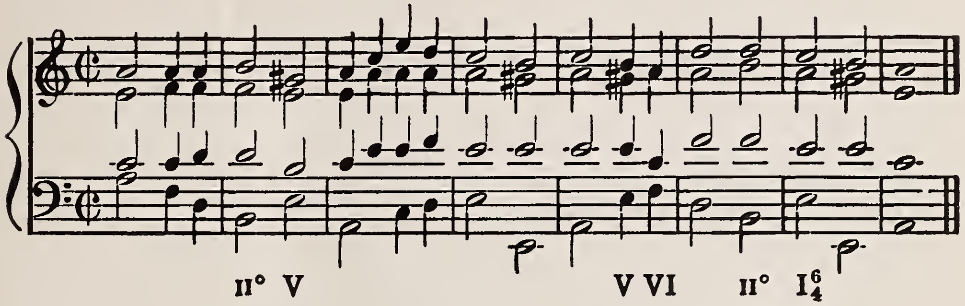


107. The triad on the third degree in minor is augmented, sounds very harsh, and is of no value in the present exercises.

108. The normal use of secondary triads in minor keys is shown in Ex. 58. In bar 2 the fundamental position of the II° may

be justified to avoid repeating the quarter note D over the bar; also the more vigorous bass justifies the rather poor sounding II° in bar 6.

Ex. 58.

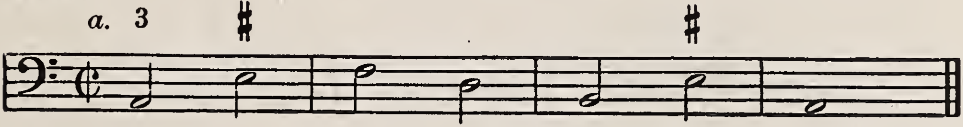


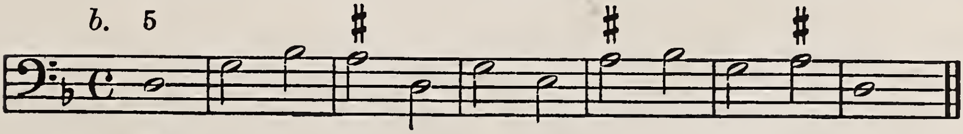
ASSIGNMENT 22

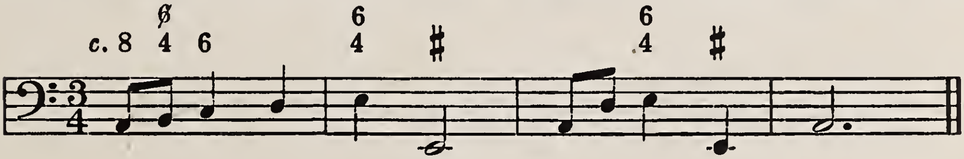
Play the two progressions, Ex. 57 (a) and (c), in many minor keys.

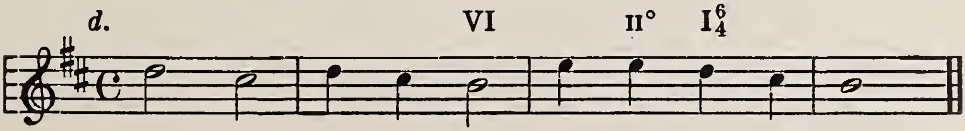
Harmonize the following, Ex. 59. In *c.* notice a stroke through the 6, thus 6̸, in the six-four chord. This means chromatically raise the sixth above the given bass note, which is merely a reminder that the leading-tone in minor needs its sharp as usual. The stroke does not alter the meaning of a figure in any other way. *Standing alone,* 6, or 6̸ means a first inversion.

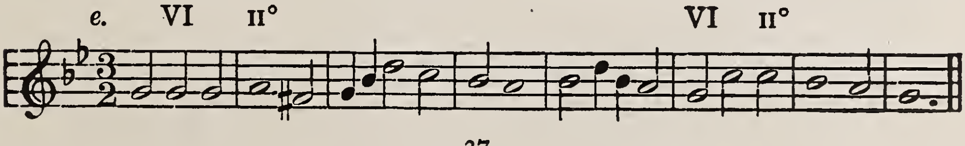
Ex. 59.











LESSON 23

Inversions of the Secondary Triads and Some Related Matters

109. The supertonic triad in its first inversion is the best substitute for the subdominant in both major and minor. In minor it is the only really good form. By the use of the supertonic instead of the subdominant, one may often obtain a more pleasing melodic line. Its bass note, the third of the chord, is best doubled, though not necessarily always. Its approach to V or I_4^6 is the same as for its fundamental position, par. 100.

110. No special rules are required for the use of the remaining secondary triads in their first inversion. They appear with doubled root, third, or fifth according to the necessities of the voice-leading. The six-four position of these chords is useless for the present work.

Some General Principles

111. The Leading-Tone is almost never doubled.

112. Primary triads oftenest double root or fifth.

113. Secondary triads in first inversion often double the third.

114. The horizontal aspect, the melodic line, is the determining factor in all good writing. Doubling, chord-spacing, even omission of a chord-tone, are all secondary to the good of the whole. No apology is offered for presenting the few rules thus far met with. The student needs definite guidance on basic points, but any rule may be broken when there is good reason for it.

Deceptive Resolution of V^7

115. It was seen, par. 101, that vi often follows V. It may also follow V^7 *provided the dominant seventh is complete.* This resolution may well be added to those *less usual* but good progressions shown in par. 94.

116. Play and listen to the progressions in Ex. 60.

At (a) a good reason for doubling the third of IV^6.

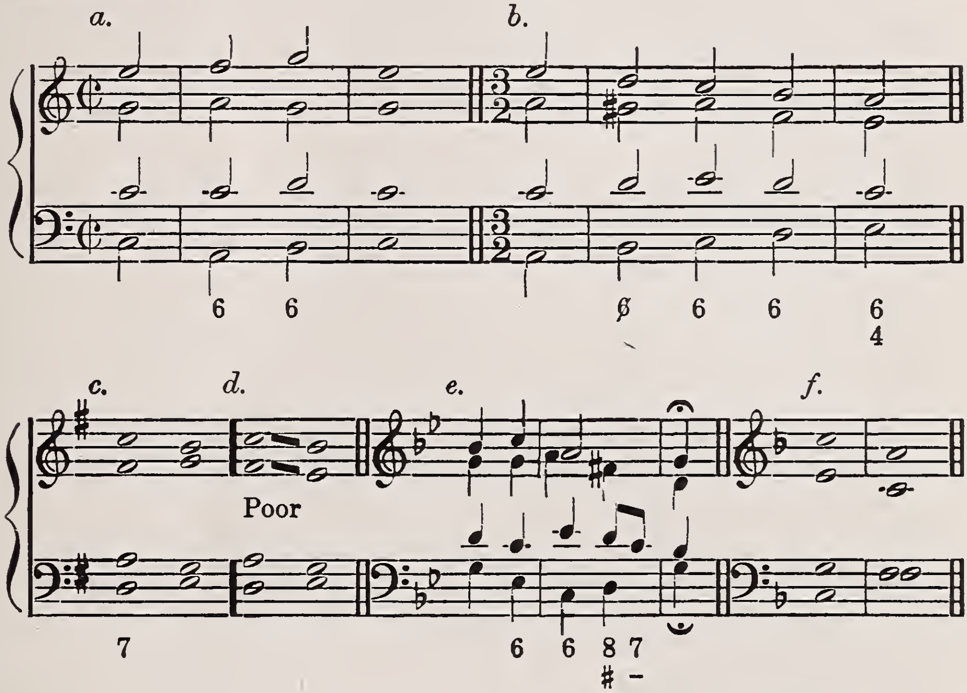
At (b) a good reason for doubling first the fifth, then the third, and again the third for the sake of the melodic lines.

At (c) a good reason for doubling the third of vi in major, because the fifths at (d) are poor, especially with an outer voice, even though the first one be diminished.

At (e) a good reason for not giving up the common tone in ii°-V in minor: the melody (a choral) was given and the augmented second can be avoided as shown.

At (f) better to give up the common tone, as here, than to keep the soprano long on one tone. There would have been five C's in succession in the passage whence this came.

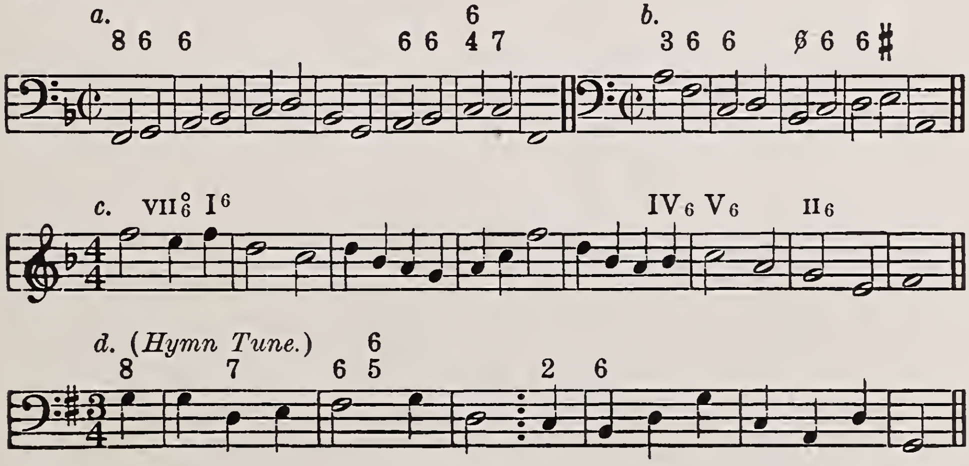
Ex. 60.



ASSIGNMENT 23

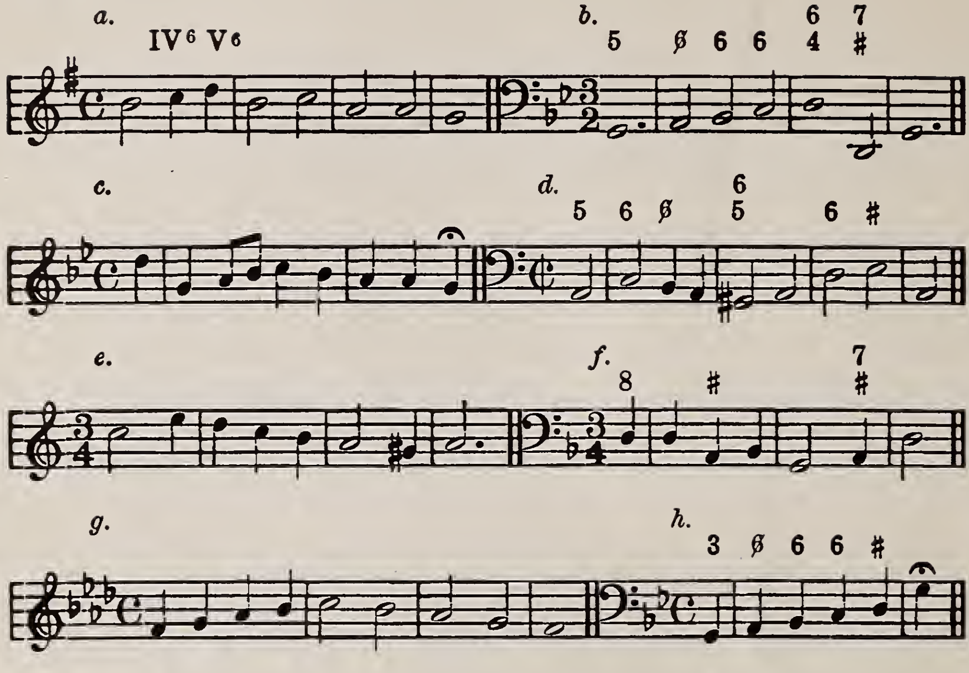
Play the good progressions in Ex. 60 in other keys.
Harmonize the exercises, Ex. 61.

Ex. 61.



ADDITIONAL EXERCISES

Ex. 62.



LESSON 24

Overlapping, Covered Octaves and Fifths, Similar Motion of all Parts

117. Overlapping of parts occurs when, for example, the tenor takes a higher note than the alto had in the preceding chord, Ex. 63 (a). Such progressions do not sound bad on the piano. The objection to them lies rather in the desire to avoid the abrupt encroachment of one voice upon another. At (b) is shown a better way to connect these chords.

118. Quite permissible overlapping occurs occasionally in the connection of the primary chords as at (c) and (d) between the tenor and bass. It is immaterial which order of chords is used, the I can equally well precede V or IV.

119. Covered Octaves occur when two voices either more or less than an octave apart progress in similar motion to an octave. Progression to a unison, Ex. 63 (c), is considered essentially the same thing. Covered octaves appear in Ex. 63 (e), (f) between the lower two voices. All these are unobjectionable. You have been writing covered octaves from the first lesson in harmonization. In most cases one of the two voices leaps a fourth or more and the other progresses stepwise, the result being satisfactory. When, however, a covered octave occurs where one of the voices

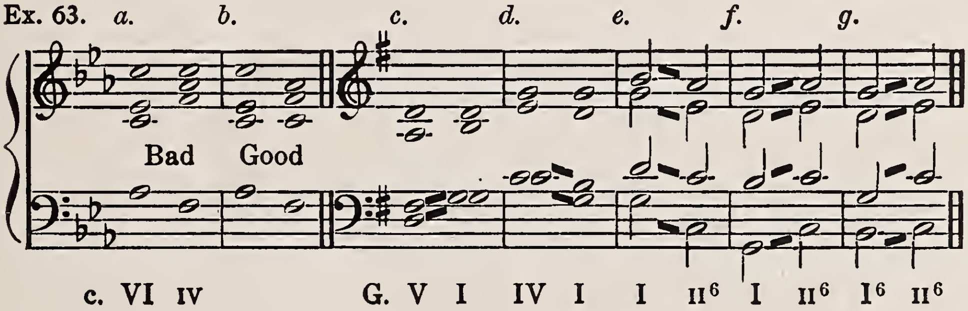
moves stepwise and the other leaps only a third, the effect is bad and should always be avoided. This now explains why, in Ex. 46 (d), the seventh in V^7 had to go up when the bass dropped a third to its (the seventh's) resolution. Turn to this and read par. 94, which explains it.

120. Covered Fifths occur when two voices either more or less than a fifth apart move in the same direction to a fifth. One usually writes freely any covered fifths in which either voice progresses stepwise.

121. A detailed discussion of covered octaves and fifths is not needed here.

122. Similar motion of all four parts as at Ex. 63 (e), (f), (g), from a I or I^6 with doubled root to II^6 with a doubled third is good and sometimes necessary. The best positions avoid the fifth of the II^6 in the soprano.

Ex. 63.



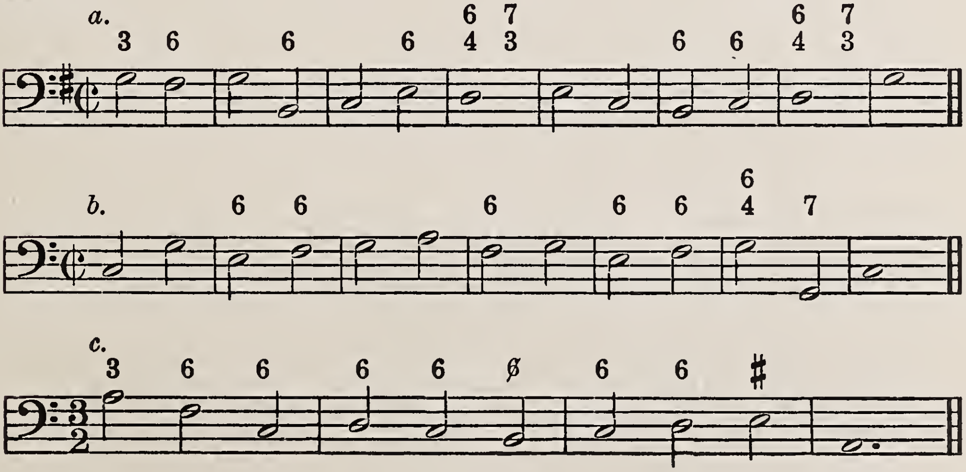
ASSIGNMENT 24

Transpose Ex. 63 (a) and (b) to other minor keys.

Play the progression I, or I^6, to II^6 with similar motion of all four parts, in several major keys.

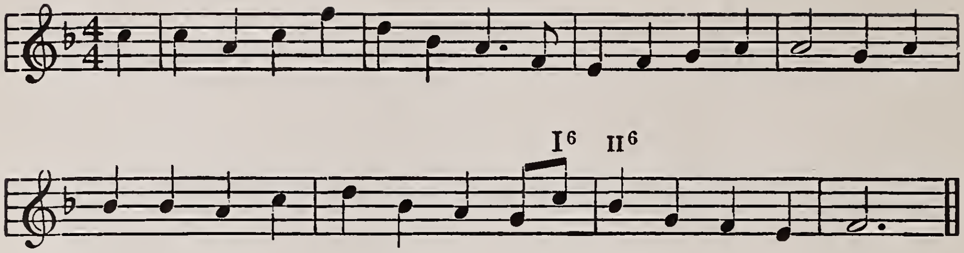
Harmonize the following, Ex. 64.

Ex. 64.

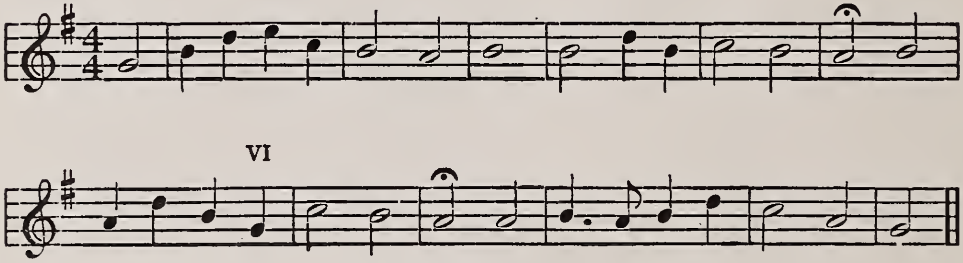


Ex. 64 (Concluded)

d.



e.



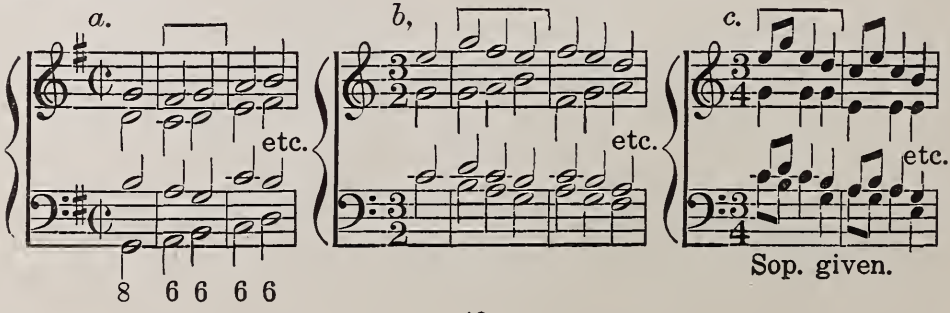
LESSON 25

The Sequence

123. A Sequence is a succession of similar harmonies resulting from a symmetrical progression of the bass. In the majority of cases one finds the *sequence-unit* repeated at least twice. In Ex. 65 (a), (b), (c) the sequence-unit is bracketed. It is that chord progression (chord cluster) which recurs at once at a higher or lower level. The first measure is seldom a part of the sequence, the last one or more measures almost never are.

124. Harmonize the first sequence-unit according to the principles already learned in the preceding lessons. Notice what voices double the root, third, etc., and then arrange each measure of the sequence to correspond exactly with this pattern. To attain this symmetry one may double the leading-tone, use the diminished triad in its fundamental position, and lead all the parts in the same direction with greater freedom than in ordinary passages. An examination of the beginning of sequences in Ex. 65 will make this clear.

Ex. 65.

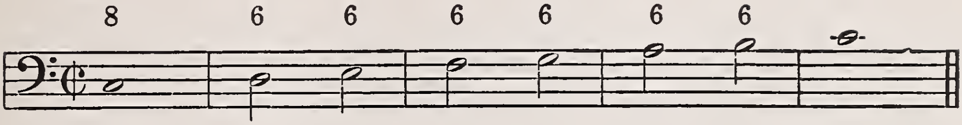


ASSIGNMENT 25

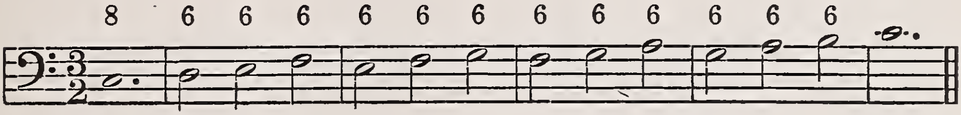
Play Ex. 65 (a), (b), (c) in other keys.
Harmonize the basses and sopranos, Ex. 66.

Ex. 66.

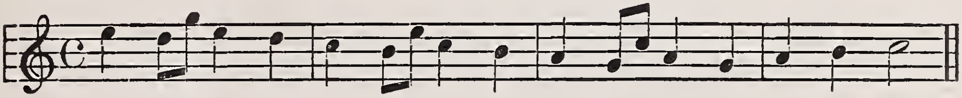
a.



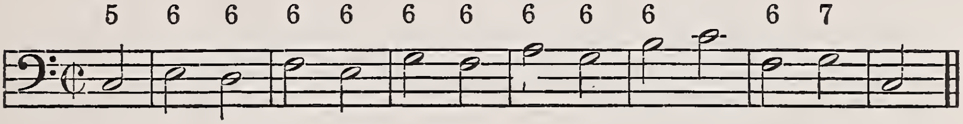
b.



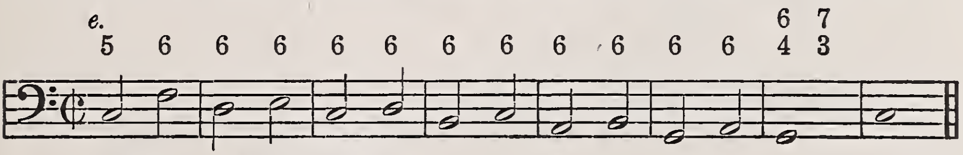
c.



d.

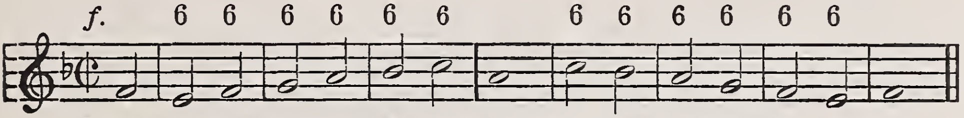


e.



Begin with a doubled 5th.

f.



These 6's mean chord of the sixth with root in soprano.

LESSON 26

The Supertonic Seventh Chord

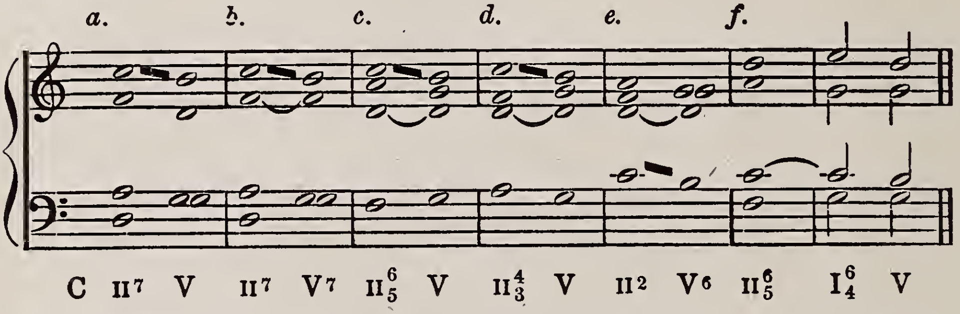
125. Chords of the seventh can be built upon each degree of the diatonic scale. Of these the supertonic seventh chord is the most useful and the only one to be considered in the next few lessons. Its normal resolution is to the V just as the V^7 normally resolves to the I. This progression of a seventh chord to the chord whose root is a fourth higher (or fifth lower), is called its Cadencing Resolution. The tendency of seventh chords to resolve

cadentially is one of their marked characteristics and this should be carefully considered by the beginner in his choice of chord successions.

126. The supertonic seventh chord may be used in its fundamental position and in its three inversions also, but its best form is the first inversion, which will be found oftener than all the others.

127. The *Regular Resolution* of the supertonic seventh to the V is shown in Ex. 67 (a) to (e) and needs no further explanation. The *Resolution to the Tonic Six-four,* [see (f)] is much used also. Consider this six-four as merely an interpolation which delays momentarily the regular resolution to V and its significance will be easily understood.

Ex. 67.



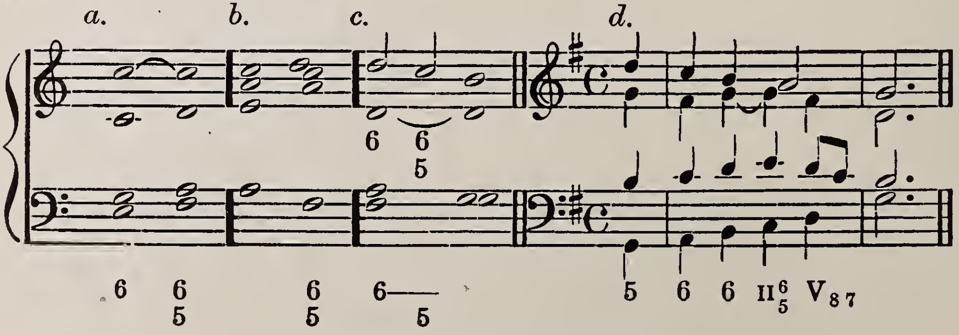
128. The *Approach* to the II^7 deserves attention. The seventh of the chord is, like the seventh of the V^7, a mild dissonance and may enter rather freely; but the best ways of introducing it are shown in Ex. 68.

At (a) *direct preparation,* the seventh is in the previous chord in the same voice.

At (b) *preparation by substitution,* the seventh is in the previous chord, but in a different voice.

At (c) as a passing seventh just as with the V^7. Notice here two figurings, the lower one preferred. A dash after a figure continues it, hence both of these figurings mean *first* a chord of the sixth and *next* a six-five chord.

Ex. 68.

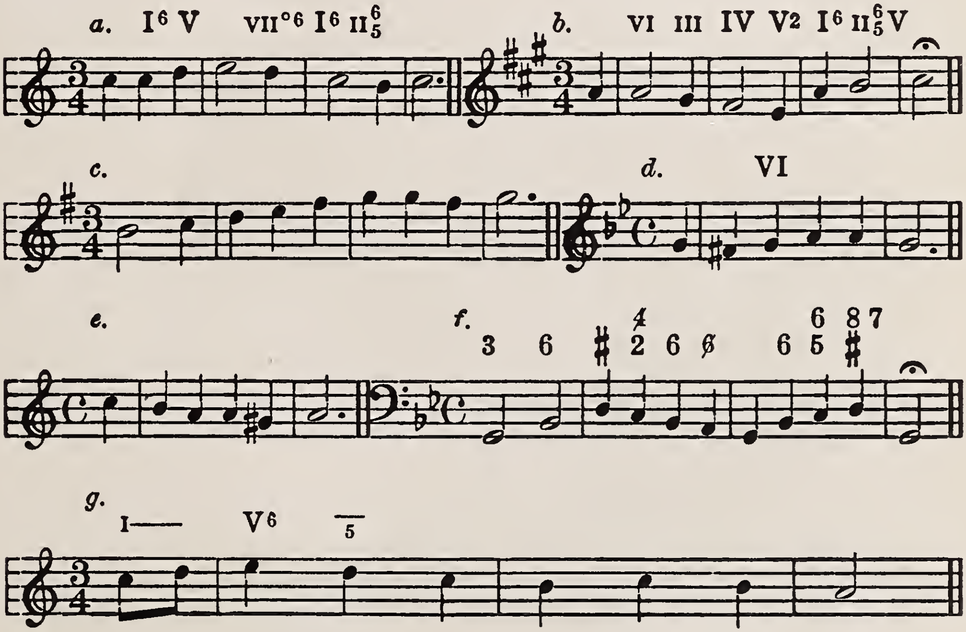


At (d) is a typical choral line by Bach, showing the most usual appearance of the II^6_5. Notice that the soprano is here a half-note to which two chords are written, the same as if the *A* were written as two quarters. All these progressions should be played, and listened to, and used as ear-training.

ASSIGNMENT 26

Most of the exercises which follow are sopranos or basses from well known chorals. In every one use a well placed II^6_5 in the cadence. In some the resolution of the II^6_5 is directly to the V, in others to V through the I^6_4, Ex. 69.

Ex. 69.



LESSON 27

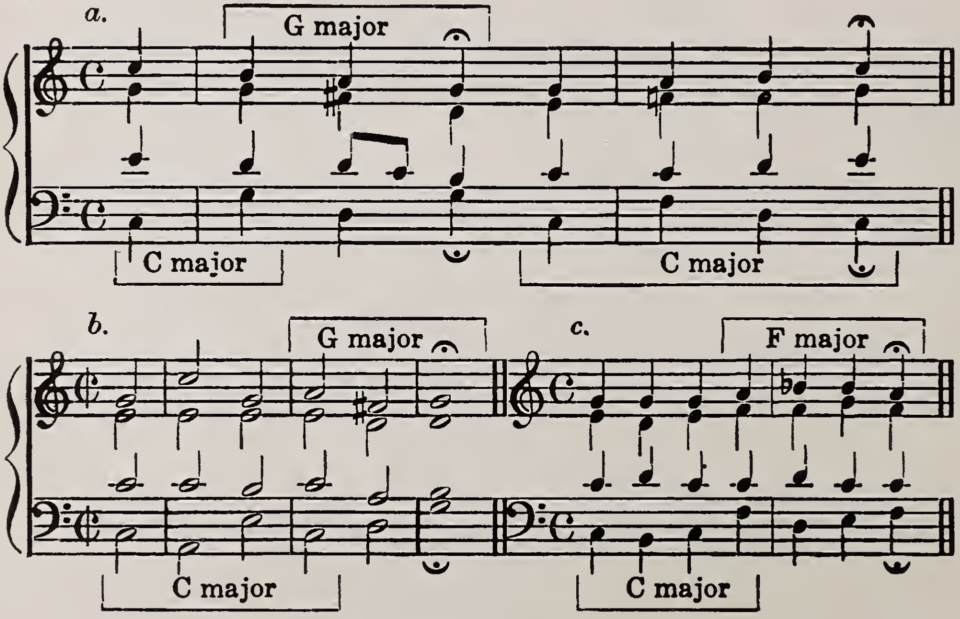
Modulation to Next-Related Keys by Common Chords

129. Modulation is the process of passing from one key to another in the course of a piece of music. Next-related keys are those whose signatures do not differ by more than one sharp or flat; hence the next-related keys to any given key are those of its dominant, subdominant, and their three relatives. That is to say, for C the next-related keys are G, F, a, e, and d; and for a, the next-related keys are e, d, C, G, and F. To keep our first studies very simple, the examples and exercises in this lesson will modulate to the dominant and subdominant only.

130. Next-related keys may follow closely upon each other. In the choral or hymn-tune, where a cadence of some kind is required at the end of each line of the poem, modulation by common chords is of common occurrence. In many cases the new key is merely reached, not especially emphasized nor dwelt upon, see Ex. 70 (a), and such modulations, being hardly more than inflections, may be followed at once in the next line by the original key, that is to say, no special process of modulation back to the first key is demanded under these conditions, see again Ex. 70 (a), which consists of two very short lines, each ending with a hold.

131. *Common chord modulation* is best observed in the models. While most of the chords in next-related keys are common to both keys, the easiest approach for the beginner is to think his way in the first key to the point where a chord *common to both keys* (often termed a Pivot Chord) and all the chords which follow it can be felt and figured in the new key. Play the models, Ex. 70, analyze them, notice where the brackets indicate the pivot chord, and listen to the entrance of the new key with its more or less complete cadence. It is not necessarily one particular chord, and one only, that could be analyzed as *the* pivot chord. The sole object of your seeking to determine your pivot chord is that you may the more clearly get from that point a sort of "bird's-eye view" toward the old key and toward the new. It is a help to think backward from the end of the line and try to see how much of that line you can really feel *in the new key.*

Ex. 70.



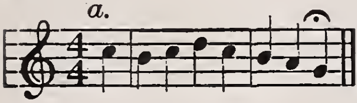
ASSIGNMENT 27

Commit to memory Ex. 70 (a), (b), (c) and play them in many other keys.

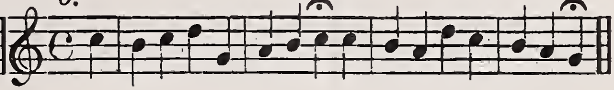
Harmonize the following choral lines, bracketing the keys so as to show your analysis. Also figure the chords fully, Ex. 71.

Ex. 71.

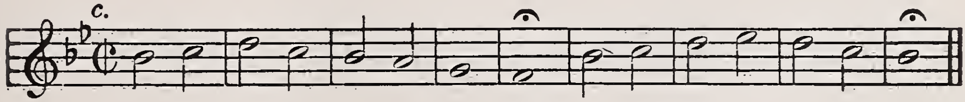
a.



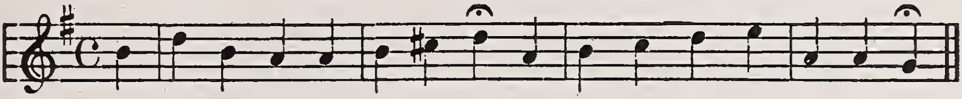
b.



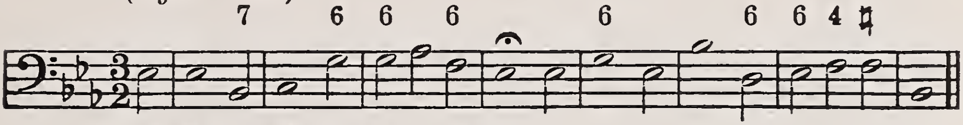
c.



d.



e. (*Hymn Tune*)



Write as fine a melody as possible.

LESSON 28

Modulation by Common Chords, Continued

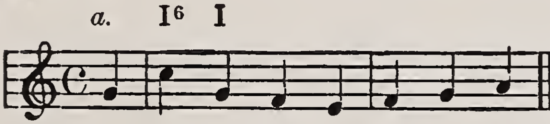
132. There is nothing in the following exercises not sufficiently covered by the discussion in Lesson 27. Since these lines are taken from longer pieces, it need not surprise you to see them end in any next-related key.

ASSIGNMENT 28

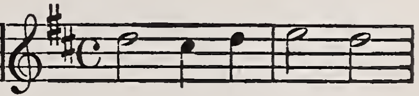
Harmonize the following exercises, marking keys and chords fully, as in the preceding lesson.

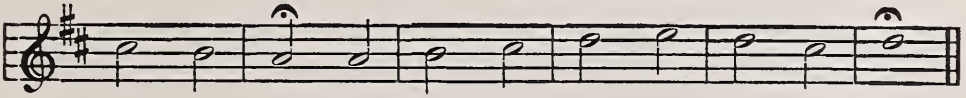
Ex. 72.

a.

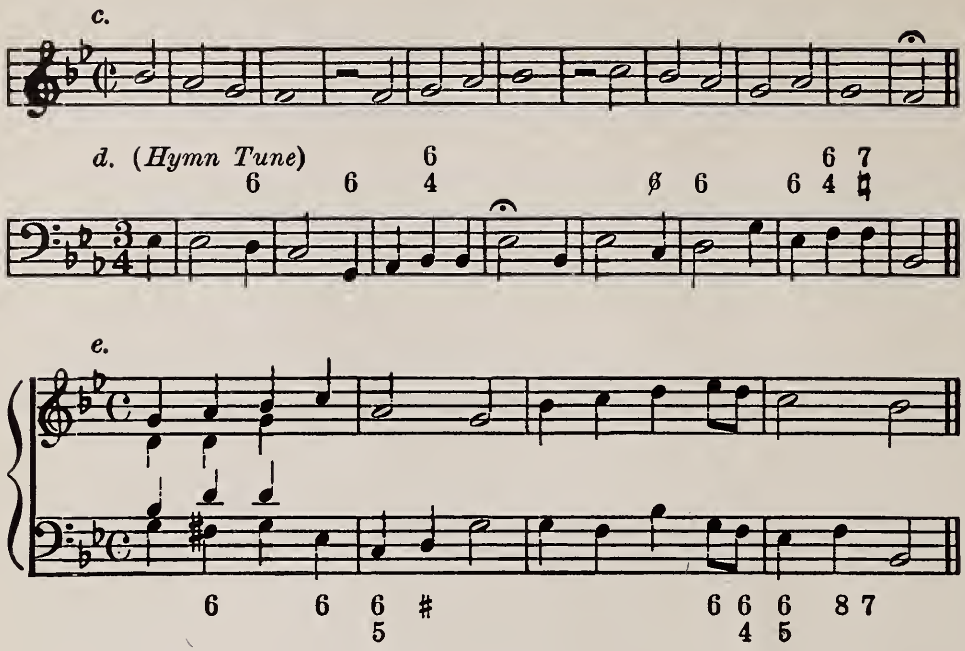


b.



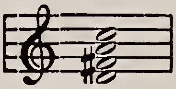


Ex. 72 (Concluded)

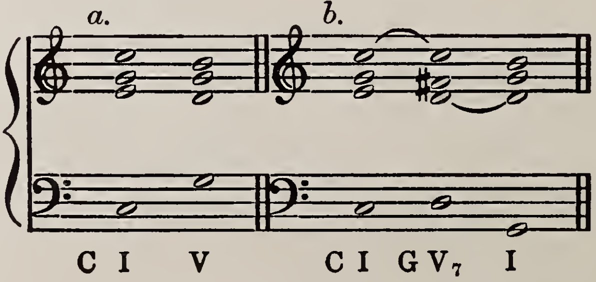


LESSON 29

MODULATION THROUGH THE USE OF THE DOMINANT SEVENTH CHORD

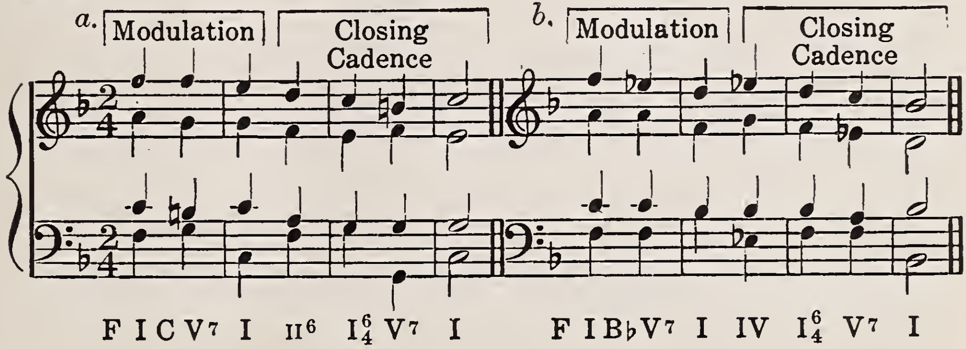
133. The dominant seventh is one of the chords most used for modulation because it admits of no ambiguity of key. To illustrate: the dominant seventh  cannot belong (as a diatonic chord) to any key with more than one sharp because it contains c♮, and it is in no key which does not contain f♯. This locates it in G major (or g minor), and the chord to which it resolves sounds like a tonic. This may be seen by comparing the following, Ex. 73.

Ex. 73.



134. At (a) the triad on G sounds like the dominant of C major; but at (b) through the introduction of the dominant seventh chord, the triad on G becomes a tonic chord. To fully establish a modulation of this kind, a closing cadence must be added. See the models, Ex. 74 (a), (b).

Ex. 74.



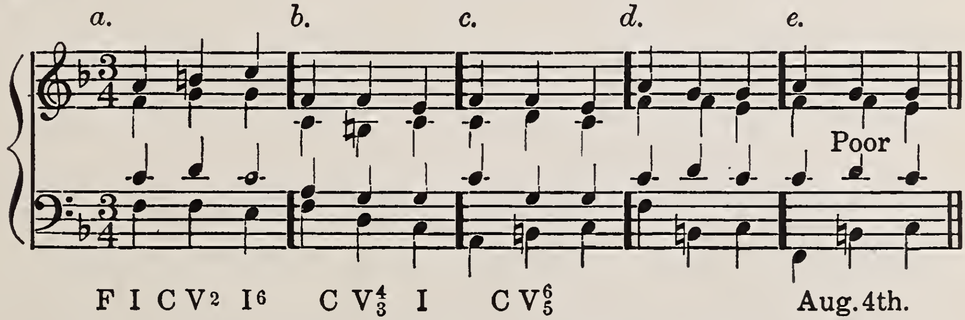
135. The closing cadence may take any form that establishes the new key satisfactorily; this is usually, but not necessarily, through the approach to an accented I$^6_4$ from some form of IV or II.

The latter as a II$^6_5$ is one of the finest members of many of the cadences in the chorals.

136. The inversions of the V^7 are all good for this modulation, the V^2 being one of the best because through it one reaches the new tonic first as a I^6 and only later, at the end of the closing cadence, does the final tonic appear in its fundamental position. Such an approach and confirmation of the new key is to be sought where the conditions (character of melody, etc.) permit it.

137. All the models in Ex. 75 are good, except (e) which has an awkward leap in the bass. The correct approach is at (d).

Ex. 75.



138. It might easily be contended that modulation through the V^7 to next-related keys is, after all, merely another form of common chord modulation, since the old tonic can be found in the new key. It should be understood that a distinction is here made

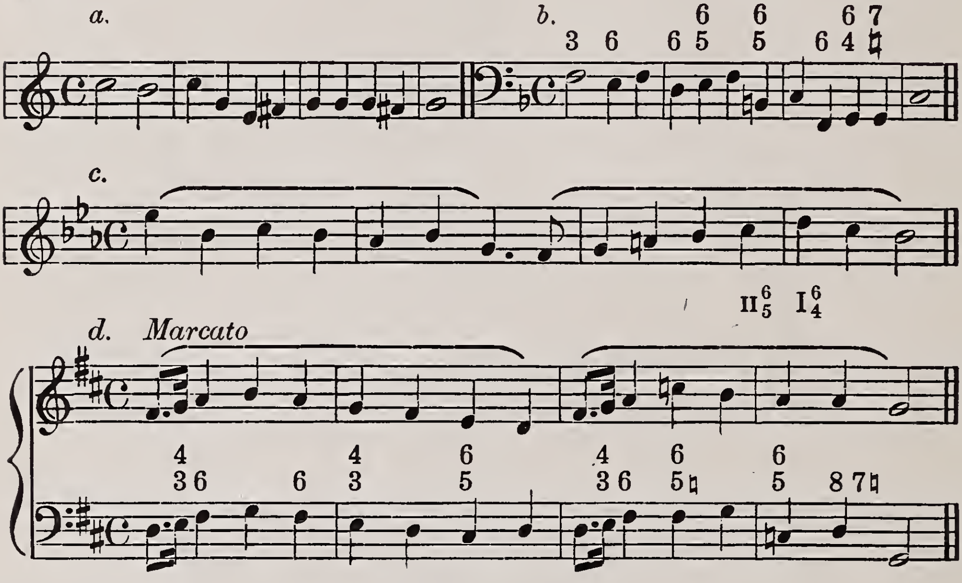
merely for present convenience, to distinguish the use of V^7 from the pivot chord (triad) used in the previous lessons.

ASSIGNMENT 29

Commit to memory Ex 74 (a) and (b) and transpose them to many other major keys.

Harmonize the following, Ex. 76.

Ex. 76.

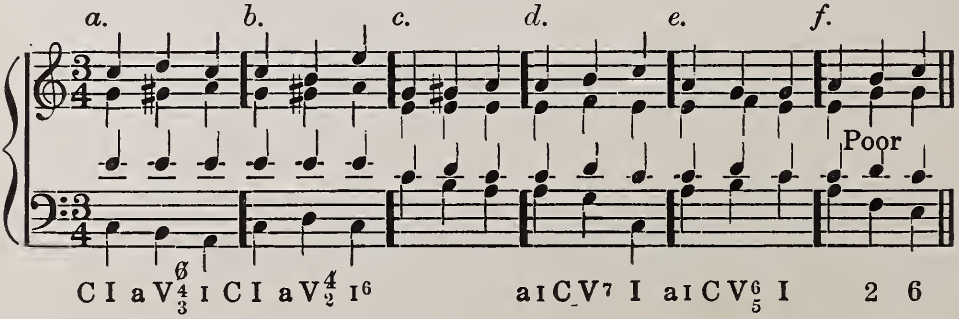


LESSON 30

Modulation by the Dominant Seventh, Continued

139. The modulations of this lesson are from a major key to its relative minor, and from a minor key to its relative major. These two modulations, in addition to those in the previous lesson, are all that one needs in composing small pieces in the form of a choral or a processional. No other kinds of modulation will be used until the subject is discussed as a whole later.

Ex. 77.


a.
b.
c.
d.
e.
f.
Poor
C I a $V^{6}_{\frac{4}{3}}$ I C I a V^4_2 I^6
a I C V^7 I a I C V^6_5 I
2 6

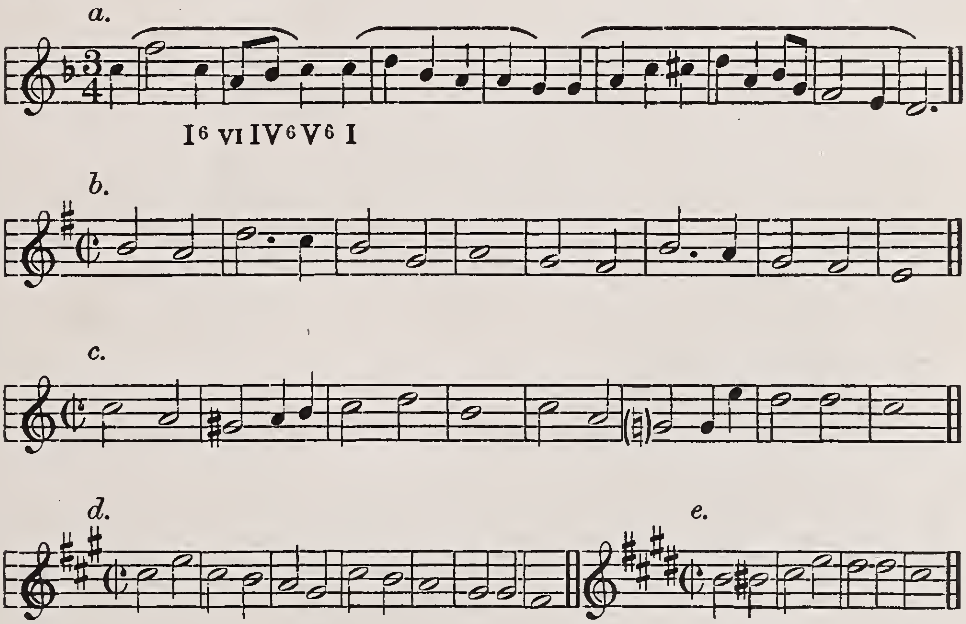
140. All the models in Ex. 77 are good, except (f) which has a poor bass. When going to a V^2 from a different chord do not let the bass leap down to the seventh. The model (f) would be corrected by giving the bass two eighth-notes, *g-f,* thus taking the *f* as a passing seventh.

ASSIGNMENT 30

Play Ex. 77 (a) to (e) adding to each modulation a closing cadence. Transpose all these to other keys. Try to use interesting closing cadences; that is, where suitable, employ II^6, $\mathrm{II}\,{}^{6}_{5}$, IV, or IV^6, instead of always ending in one way only.

Harmonize, Ex. 78.

Ex. 78.



LESSON 31

The Chord of the Dominant Ninth

141. By adding another third above the dominant seventh chord, Ex. 79 (a), we obtain the Dominant Ninth Chord. This is not to be considered as a new harmony, but an expanded V^7 with almost identical characteristics. Notice the figuring. In major the ninth is major, and in minor it is minor. This minor ninth is the harshest dissonance we have met thus far.

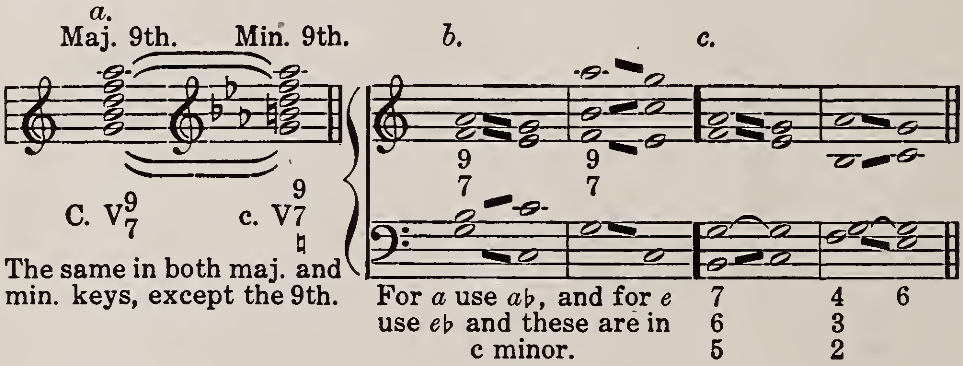
142. In four-part harmony the fifth of this chord is omitted. The regular resolutions are shown at (b) and (c). Notice that

in the inversions the root, as in the V^7, is kept as a common tone, thus doubling the fifth in the I.

143. Notice that the ninth in all these models is in the highest voice. This is its normal and altogether best position. The best exceptions will be shown later. Although the word "never" is not in the theorist's vocabulary, it is safe to say *never place the ninth below the root, and never permit it less than a real ninth above the root.*

144. There are but two inversions of the dominant ninth chord, as shown at (c); since in four-part writing there is no fifth to place in the bass, and the ninth in the bass, as stated, is impossible.

Ex. 79.



The same in both maj. and min. keys, except the 9th.

For *a* use *a*♭, and for *e* use *e*♭ and these are in c minor.

145. The *Approach* to the V^9 requires attention. In major the ninth has nearly as much liberty as the seventh, but in minor keys the ninth is too harsh to introduce without preparation, *unless the root is prepared;* that is to say, one avoids striking simultaneously the root of a chord and its minor ninth. The introduction of the ninth in the best ways is shown in Ex. 80.

At (a) prepared ninth, good in both major and minor keys.

At (b) passing ninth in the descending scale, excellent in major, poor in minor because of the resulting augmented second (in this case, b to a♭).

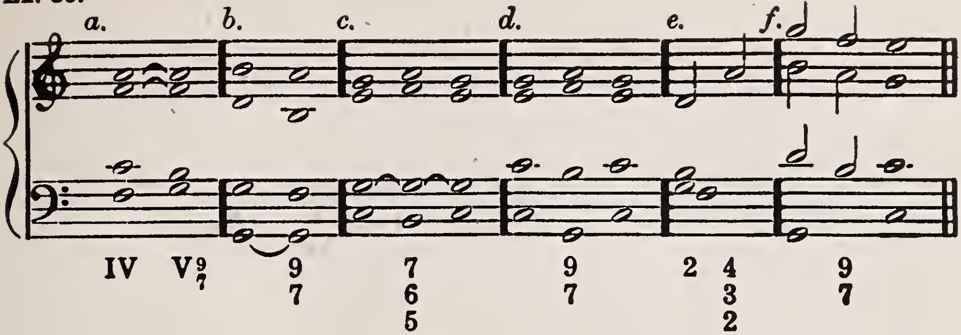
At (c) ninth not prepared, but root prepared; good in both major and minor keys. Notice: to prepare the root, the *fifth in I is doubled.*

At (d) neither ninth nor root prepared; good in major, but too harsh in minor keys.

At (e) the ninth taken freely from some other note of the (dominant) chord.

At (f) the ninth *below the seventh* in the descending scale; less usual, pleasing in major, really more like a passing-tone than harmonic in character. But for that matter, all passing sevenths and passing ninths are passing-tones (discussed later).

Ex. 80.



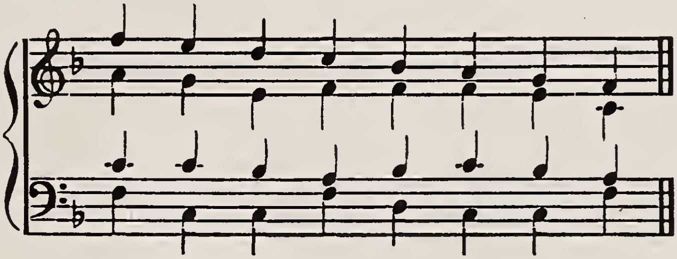
ASSIGNMENT 31

Play the models in Exs. 79 and 80 in other keys.

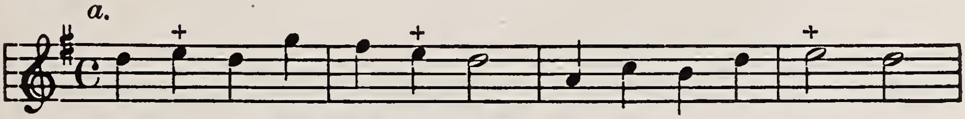
Play the descending major scale, using the chord of the ninth, as in Ex. 81; and transpose it to other major keys.

Harmonize the melodies and basses, Ex. 82.

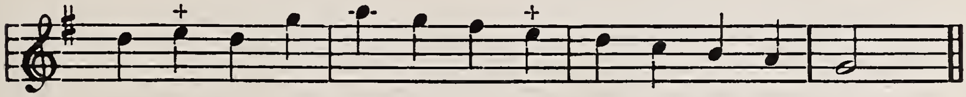
Ex. 81.

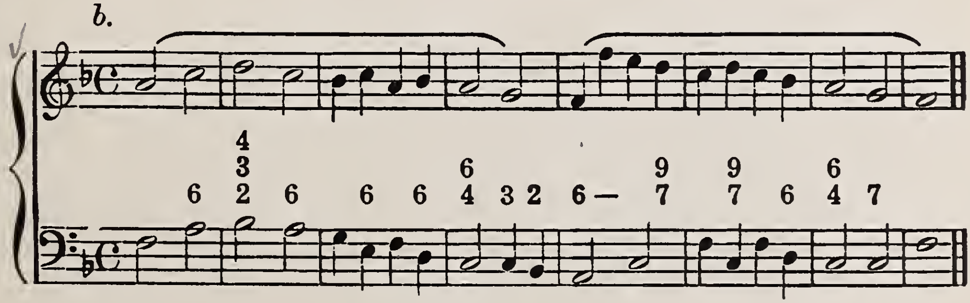


Ex. 82.

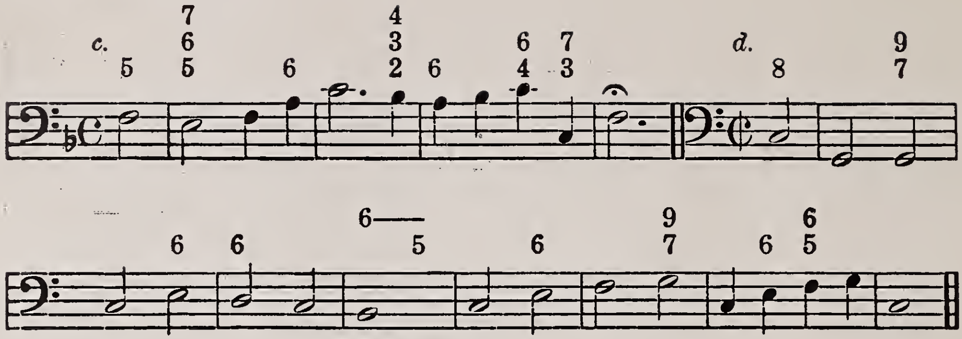


At each (+) use some form of V⁹.





Ex. 82 (Concluded)

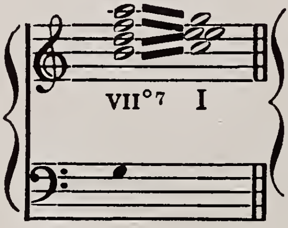


LESSON 32

Chords of the Seventh Derived from the Dominant Ninth

146. Two chords of the seventh, figured as if they were built on the leading-tone—one in major, the other in minor—are derived from their respective dominant ninths as shown in Exs. 83 and 84. They are identical in structure except that the first has a minor seventh, the other a diminished seventh. Notice this distinction in the figuring in the minor key, the diminished seventh being indicated by the zero added to the seven.

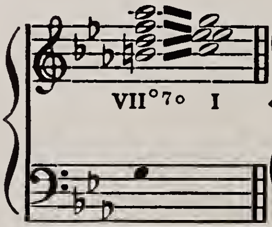
Ex. 83.



Chord of the Seventh on the leading tone in Major, with resolution.
(Dominant Major Ninth with root omitted.)

Omitted root.

Ex. 84.

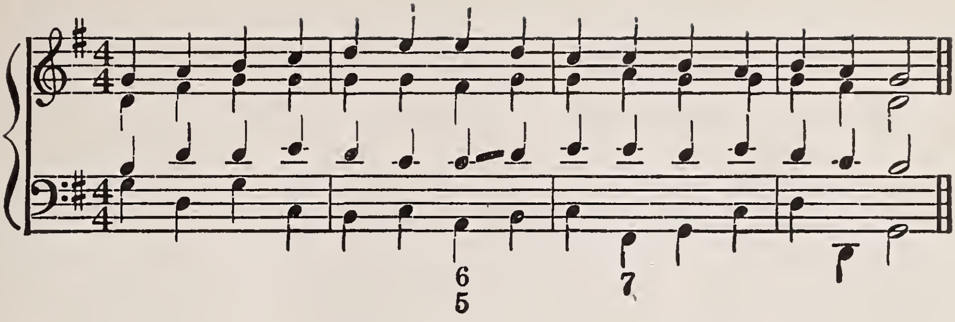


Chord of the Diminished Seventh, with resolution.
(Dominant Minor Ninth with root omitted.)

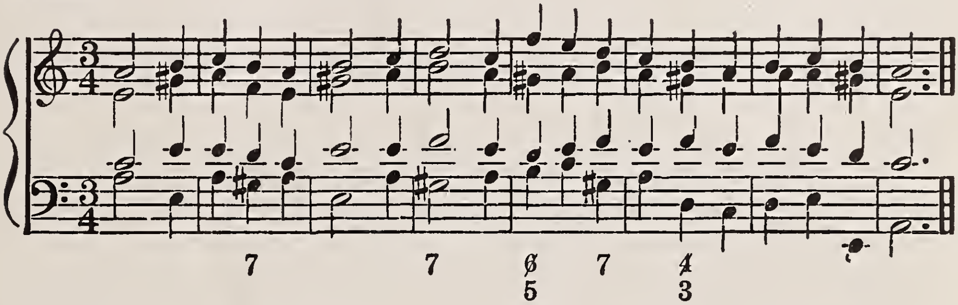
Omitted root.

147. Like the V^9 from which they are derived these chords normally resolve to the I. They are approached from I or any chord that permits good voice progression. The diminished seventh chord has more character than the other. The models, Exs. 85 and 86, illustrate appropriate use of both.

Ex. 85.



Ex. 86.



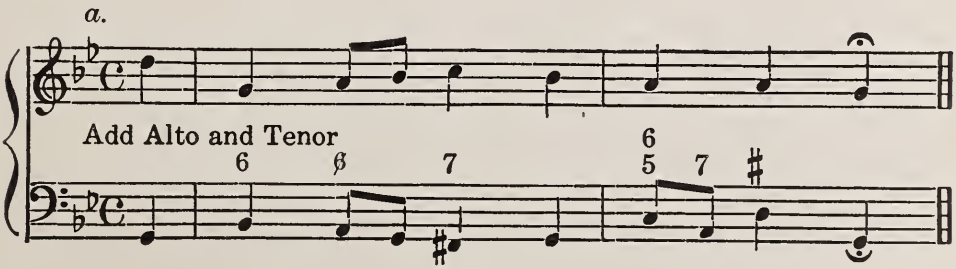
148. In the above examples notice that while these seventh chords are resolved to the tonic the voices are so led as to avoid awkward doubling of the third. To attain this the third and the fifth of the seventh chords are led stepwise, but either up or down as seemed best. The general principle can be stated as follows: resolve the seventh down a degree, the root up a degree, and the other voices so as to avoid objectionable consecutive fifths. All inversions are possible but the last inversion (leading to I_4^6) is least manageable.

ASSIGNMENT 32

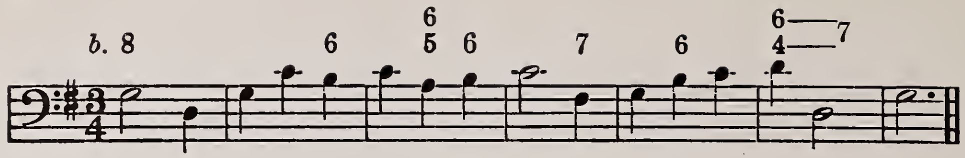
Play the models, Exs. 83-6. Play a diminished seventh chord on every white key and resolve it. Play the inversions and resolve them.

Harmonize the following, Ex. 87.

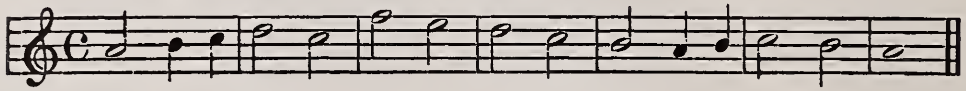
Ex. 87.



Ex. 87 (Concluded)



c. **Use at least four dim. 7th chords.**

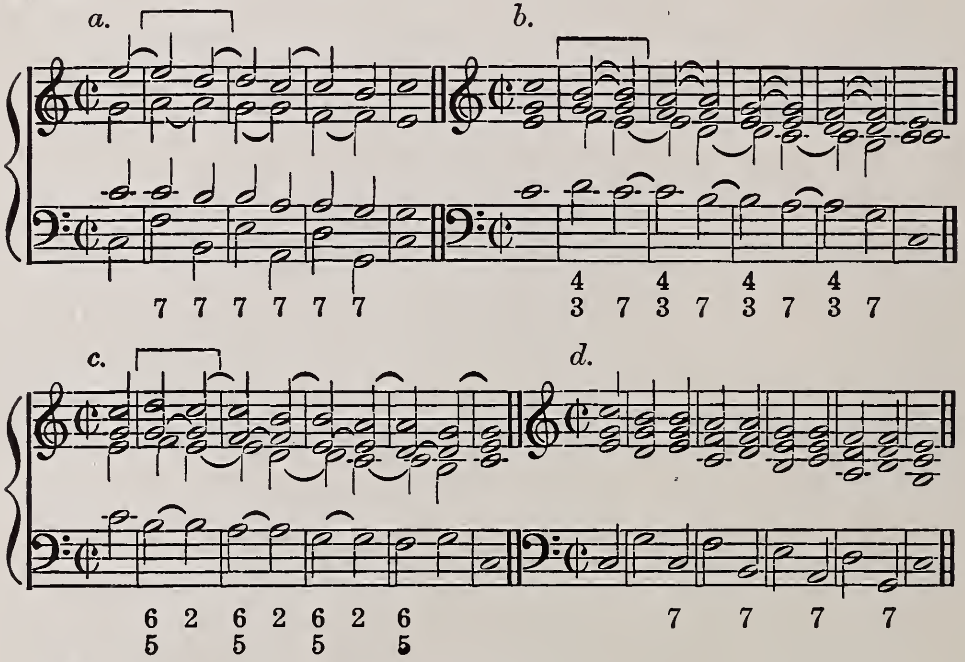


LESSON 33

THE CADENCING RESOLUTION OF CHORDS OF THE SEVENTH

149. Read again par. 125 on the cadencing resolution of seventh chords, then play the following examples, observing the behavior of (1) sequences of seventh chords in fundamental position, and (2) sequences of inverted seventh chords, Ex. 88, (a), (b), (c). Also at (d) study the sequence made of sevenths and triads. In sequences VII°⁷ will resolve cadencing like all the others.

Ex. 88.



150. Notice further that all four of the above models present patterns of cadencing resolution, the first shows the chord-roots leaping down a fifth or up a fourth because the seventh chords are in fundamental position, the second and third show no such leaps, but the chords are in the same relation as regards their roots.

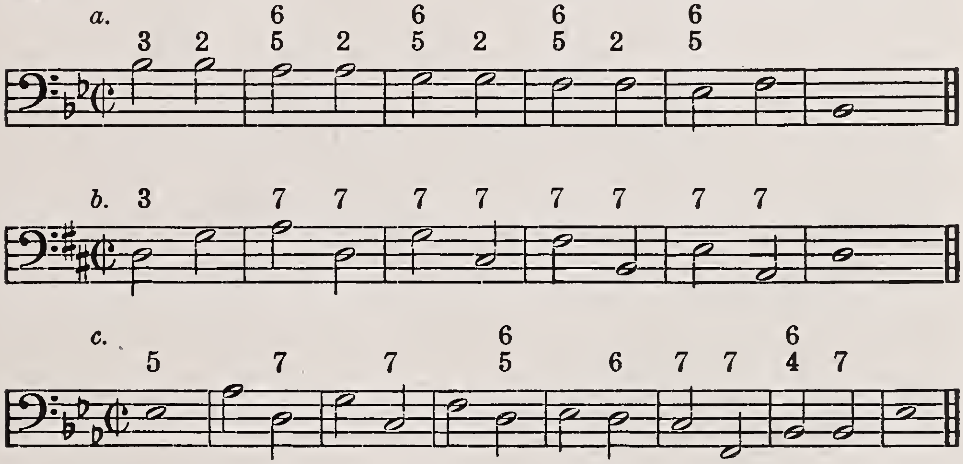
Although these are purely mechanical progressions, it is valuable to learn them thoroughly at this point.

ASSIGNMENT 33

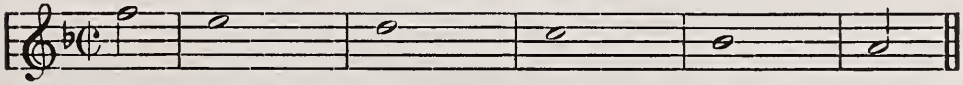
Play the four models, Ex. 88, in every major key. As a purely mechanical help it is legitimate to notice that in (a) the third of one seventh chord prepares the seventh of the next and that the fifth is omitted in alternate chords; but that in (b) and (c) every seventh chord is complete. Such successions of cadencing chords of the seventh can be used in the minor key only when the original form of the scale is used, hence they may be disregarded at present.

Harmonize the following, Ex. 89.

Ex. 89.



d. **Two chords of 7th under each whole note.**



Two solutions; one with inversions, the other with none.

LESSON 34

Passive Resolution, Passing Tones, Oblique Motion

151. In par. 127 was shown the resolution of the supertonic seventh chord to a I^6_4, a chord progression which delayed the seventh so that it became the root of the I. Whenever the seventh of a chord remains thus instead of moving to another tone it is said to resolve passively. In other words, passive resolution occurs when a seventh remains as a common tone.

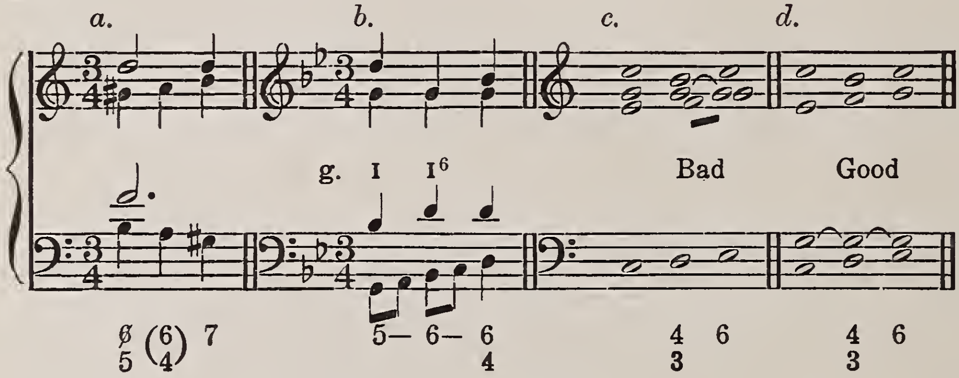
152. Passive Resolution sometimes occurs because the seventh makes a good pivot between two positions of the same chord as at

Ex. 90 (a). Such a passage is best analyzed as one using passing tones to connect two positions of the same chord instead of one containing three chords. The two A's are really passing tones although the figures are $^6_4$.

153. Passing Tones are tones which do not belong to the harmony with which they appear, and are approached and left stepwise in one direction, Ex. 90 (b). A passing tone in a figured bass is indicated by a dash under or over it. For analysis there are special signs (later).

154 Oblique Motion occurs when one of two voices remains stationary and the other progresses. Music is full of oblique motion, but one objectionable kind is shown at Ex. 90 (c). This is called oblique motion from a second into a unison. It is avoided by writing the parts as at (d).

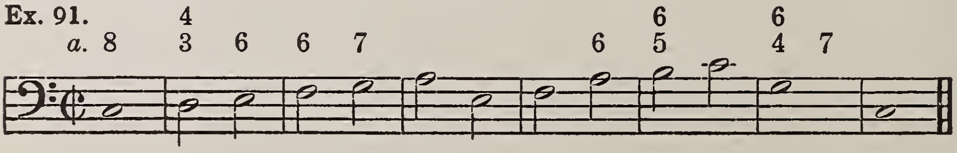
Ex. 90.



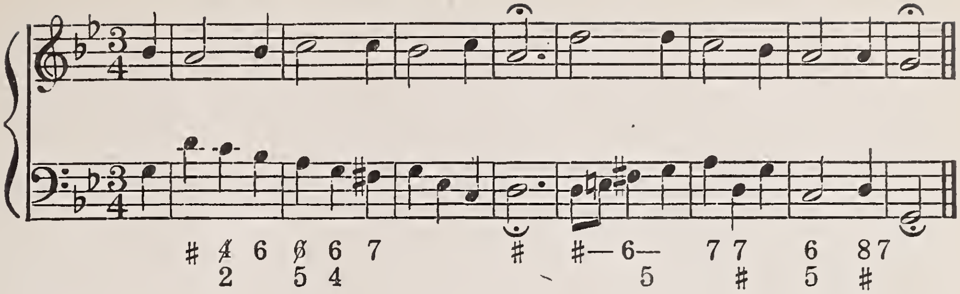
ASSIGNMENT 34

Harmonize the following, keeping in mind the paragraphs of this lesson. Where soprano and bass are both given the lines are from the *Schemelli Gesangbuch,* chorals that were figured by J. S. Bach for use in the church. The organist played the harmony from these figures. Bach never supplied the middle parts for this set of chorals, Ex 91.

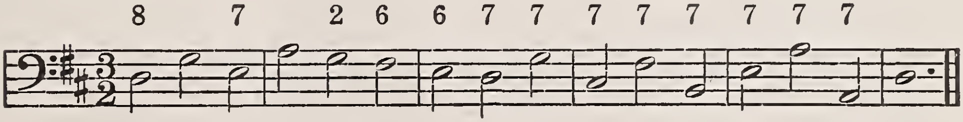
Ex. 91.



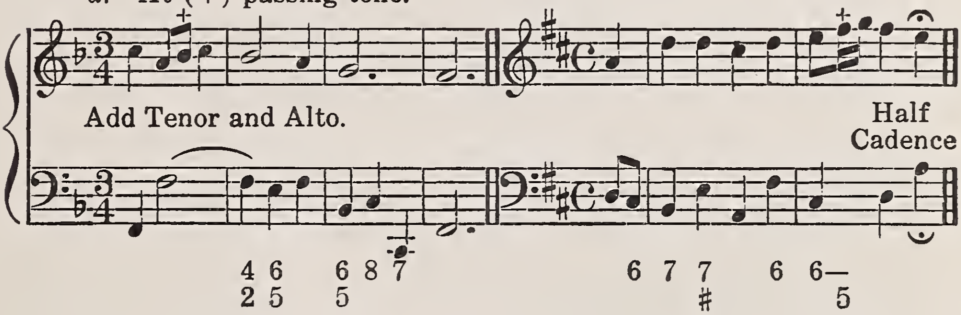
b. Add the Alto and Tenor.



c.



d. At (+) passing tone.



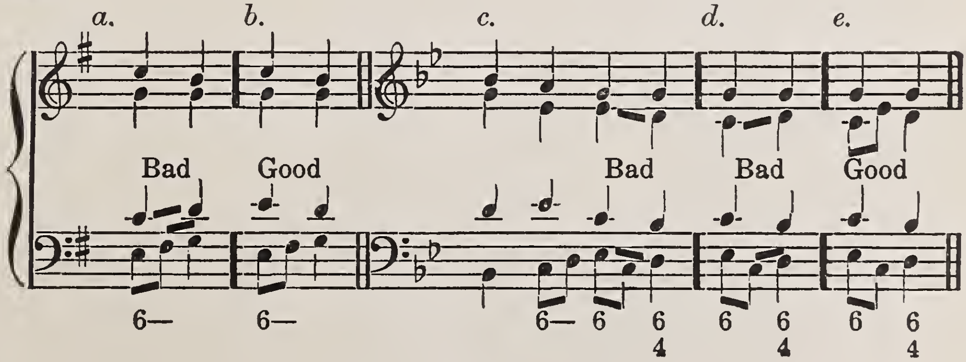
LESSON 35

SOME TROUBLESOME CONSECUTIVES

155. A passing-tone sometimes produces objectionable consecutive fifths as at Ex. 92 (a). The correction in this case is to double the third of the IV as at (b).

156. An intervening chord tone, for example, the last *c* in the

Ex. 92.



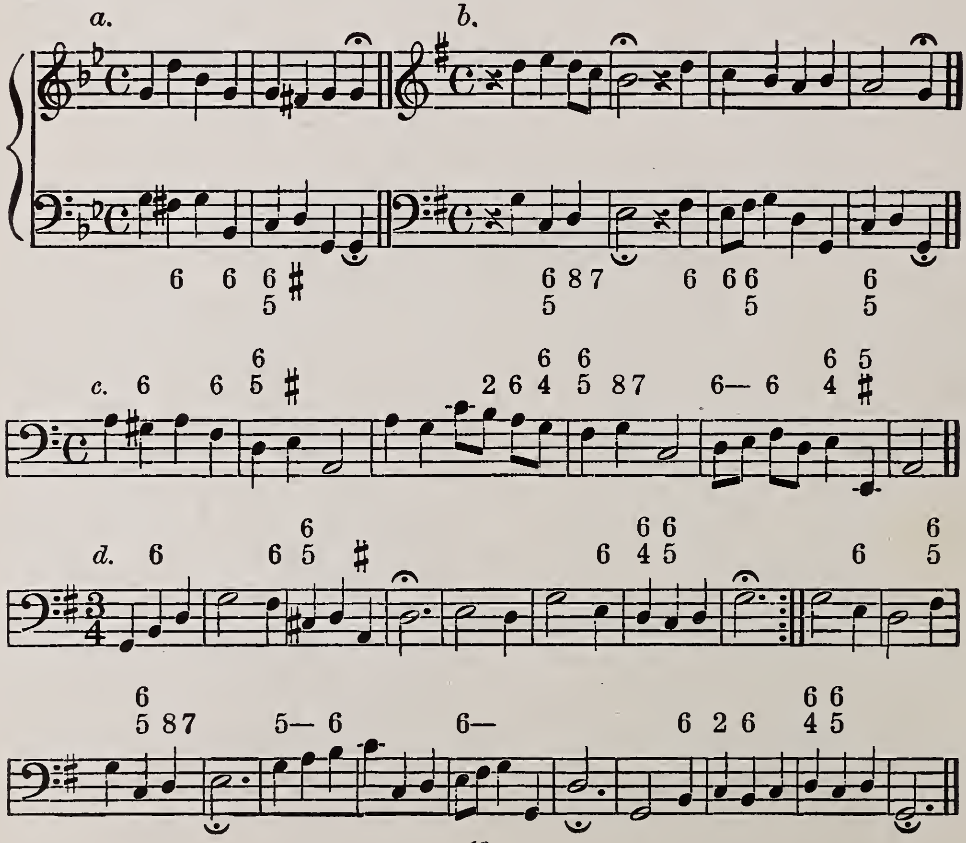
bass in Ex. (c), will not correct bad octaves. Neither is (d) permissible. In such a case both voices concerned must exchange their positions in such a way as to make good progressions *from both eighth-notes,* as at (e). These should be examined minutely. Students often spoil their writing by overlooking these small but important points.

157. When harmonizing the bass of a choral like Ex. 93 (d) one should make a sketch of the general contour of the melodic line to be chosen for the soprano, planning to make the interest increase as the piece progresses. In the choral in question, for example, the highest note in the first line (in the original) was *b*; in the next line, *c*; in the next, *d*; and in the fourth line, (*e*), the "top" of the melodic level; the last line receding in intensity. Each "line" here ends with a hold(𝄐). One would not always make such a purely mechanical problem of this, but much music that sounds very spontaneous is so because a great deal of thought has been taken to it. There are many things to be considered when one writes an original choral or hymn tune. This will form the chief part of the lesson succeeding this.

ASSIGNMENT 35

Harmonize the following, Ex. 93.

Ex. 93.



LESSON 36

A Complete Choral from the Schemelli Gesangbuch

158. The choral here presented is one of the easiest of that interesting collection of chorals figured by Bach. This was referred to in Assignment 34, where excerpts from the work were used.

159. In this choral no strictly new problem appears, but the following points may be mentioned. At (a) both root and third should be doubled, for it is better not to cross the outer voices. Some care is necessary with the rest of this line to so choose the doublings of chord tones as to prepare and resolve the seventh in II^7.

At (b) the *e* over the dashes is an embellishment, a non-harmonic tone taken and left stepwise between a chord tone and its repetition.

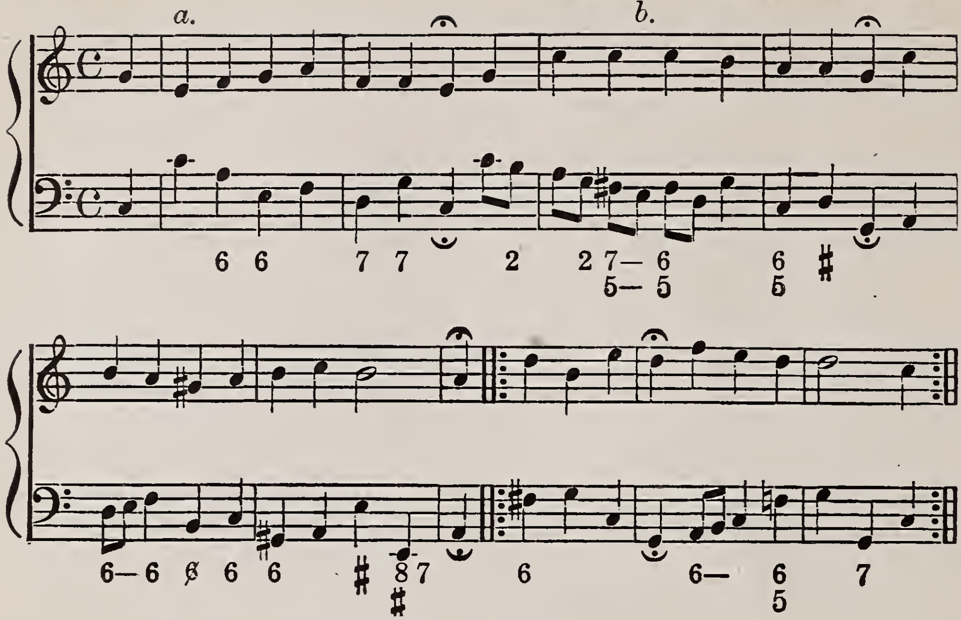
160. From the end of one choral line to the beginning of the next one may be very free in choosing the position of the voices, since in a sense each line is complete and somewhat detached from its successor.

161. Overlapping of voices was discussed in par. 117. While its use is to be discouraged in general, there are really numerous occasions where the excuse for overlapping is clearly obvious. A study of many fine chorals should be made by the student with this item in mind. The strongest reason for the freedom in question is the gain in flexibility to the inner parts. In your own efforts at composing a choral or processional be careful to avoid overlapping of the voices unless the gain by its use is here and there clearly justifiable. When the need is obvious, ignore the rule, but remember, "a good rule sensibly used is a friend, not a fetter."

ASSIGNMENT 36

Supply the inner parts to the following choral. If your solution of this problem is without faults of any kind, you may begin to feel justly proud of your increasing skill in part writing.

Ex. 94. Adapted from Bach's figured chorals



LESSON 37

To Compose a Hymn-tune

162. Select for your first hymn-tune a poem in Long Meter, or one marked 8s and 7s. Either of these will afford lines of quite regular length. Scan the poetry, indicating the strong and weak accents throughout one stanza. Then write this stanza on your music paper *first* and as the music is written see that each note is properly placed with its syllable. The accent of the music and the syllable must correspond.

163. After making your tentative sketches of the proposed key, measure, etc., plan your cadences and write them in their places. If you have observed the modulations of good models you will, no doubt, plan a cadence in the dominant key, preferably at the end of the second line. In so short a piece immediate resumption of the tonic key would be advisable. If there were any further modulation it would be merely an inflection to the subdominant or relative minor.

164. Which shall you write first, the melody or the harmony? Neither. Or perhaps both in the sketchiest way, prepared to change your mind a dozen times. Remember the cadences you have already chosen and work toward them. Remember the importance of determining the relative heights of the successive melodic lines, see again par. 157. Sing each part as you begin to develop it. If it does nothing but repeat some one or two notes in an inane manner, try to improve it. The melody and bass are

the most important; the latter deserves far more attention than it usually gets from the average beginner. A good bass and a good soprano almost insure a good result, yet a master does much for his middle parts.

165. Save your perfect cadence in the tonic key for the last, in other words, maintain the interest until the end. For all the other questions you may wish to ask, a good teacher is much more valuable to you than any book. All the above can be no more than suggestions.

ASSIGNMENT 37

Compose a Long Meter hymn-tune (or 8s and 7s).

LESSON 38

To Compose a Processional

166. To compose a processional begin by choosing a poem the character of which appeals to you, one with the marching spirit in it. The stanzas with eight lines afford more opportunity to "do something" in a musical way. Play over and study such models as Mendelssohn's *Hark! the Herald Angels Sing,* Sullivan's *Onward, Christian Soldiers,* or Le Jeune's *Urbs Beata* (*Jerusalem, the Golden*). Try to discover how the first half of these, leads in each case to a feeling for the second half; also how this second half rises to a more exultant level of interest through either the key (modulatory) approach, the level of the melodic line, or both. In a processional, notice also that chord repetition as in Sullivan's *Onward, Christian Soldiers,* or some skilfully planned repeated note, or held note as in Le Jeune's *Urbs Beata,* provides an excellent aid toward building up climax interest.

ASSIGNMENT 38

Compose a Processional. Test it, as you work, from every angle suggested in the foregoing lessons. Make it one that you would like to hear sung by a good choir.

LESSON 39

MODULATION CONTINUED

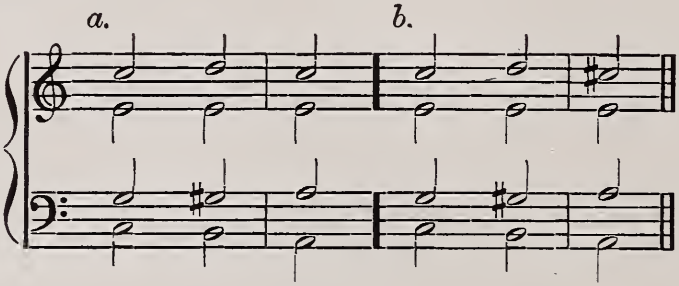
MODULATING THROUGH THE USE OF THE DOMINANT SEVENTH CHORD OF THE NEW KEY

167. This means of modulation was first presented in Lessons 29 and 30. In those lessons modulations to the dominant,

subdominant, and the relative major and minor keys, only, were presented. In these lessons the presentation will be more general, modulations being made to practically all keys.

168. While it is possible to modulate to all keys by this means, there is no question that the modulations to some are unpleasantly abrupt. The modulation in Ex. 95 (*a*), for example, is much more satisfactory than that in (*b*). The following general statement will be sufficient to guide the student to the keys most generally used: *Modulations by this means are most frequently made to keys having a difference in the signature of not more than one sharp or one flat.*

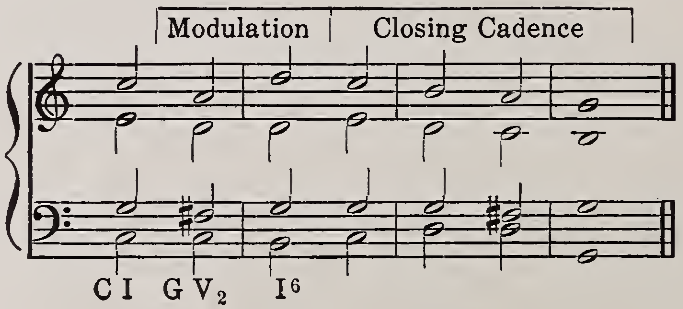
Ex. 95.



169. In addition to these keys those in which the third of the new tonic triad is in the old key, are also satisfactory. In applying this principle to minor keys the notation of either the original or the harmonic forms may be used.

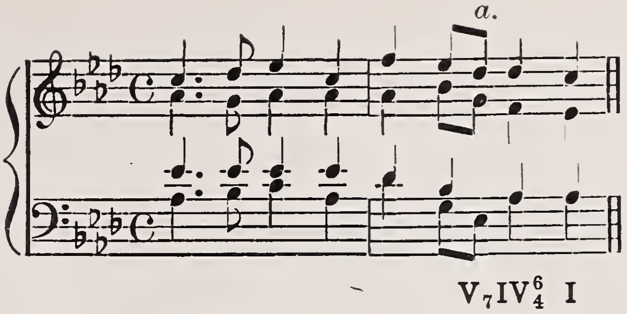
170. The student is again reminded (par. 134) that the mere progression of V_7-I in another key does not constitute a complete modulation. A closing cadence must be added to confirm the new key, Ex. 96.

Ex. 96.



171. The delayed resolution of the V_7 chord may sometimes be used. In Ex. 97 the V_7 chord, instead of resolving directly to I, goes to IV^6_4 and then to I. This is effective when used at the end of a phrase, but not at the end of a period.

Ex. 97.

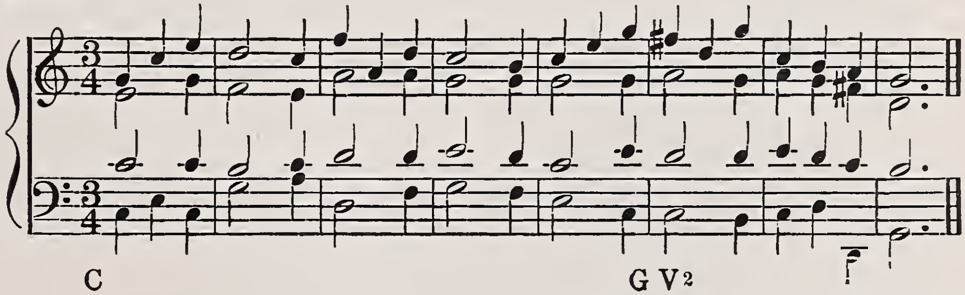


172. Because non-harmonic tones, as well as original work containing modulations, are to be introduced almost immediately, Lessons 29 and 30 will be reviewed, one at a time, before going on with the modulations to other keys.

Modulating to the Dominant Key

173. Modulating to the dominant key is most desirable when going from major to major, or minor to minor keys. Ex. 98 introduces this modulation in a major key.

Ex. 98



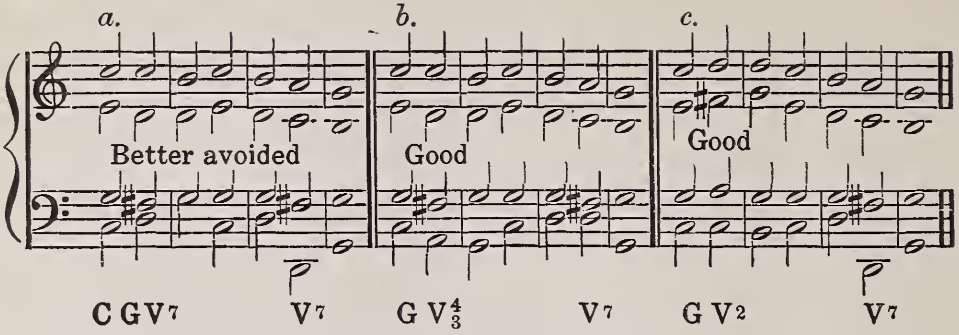
174. The progression TO the new dominant seventh chord may be made from any chord in the old key. All, however, are not equally good. For this reason, and for the sake of uniformity and simplicity, the general plan of progressing from the tonic triad of the old key to the dominant seventh of the new is here followed.

175. The old tonic triad may be used in root position or its first inversion.

176. Where a choice is possible, it is better to use an inversion of the new dominant seventh at its first appearance, Ex. 99 (*b, c*).

177. It is advisable, when possible, to avoid the same form of the dominant seventh chord in both the preliminary and the final cadences of the modulation, Ex. 99.

Ex. 99.



ASSIGNMENT 39

Play modulations to the dominant key.

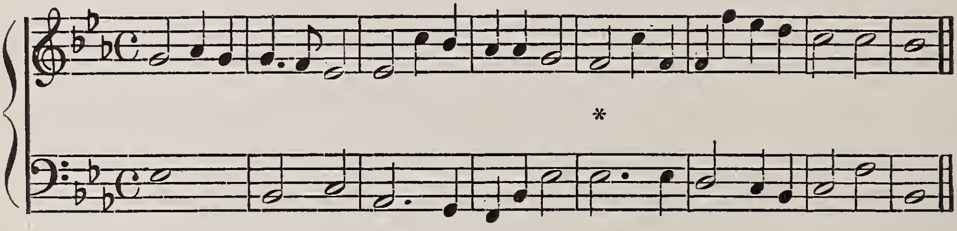
For a few lessons the position of the new dominant seventh chord will be indicated by an *. Later it will be left for the student to locate.

To *a* and *b* add the alto and tenor.

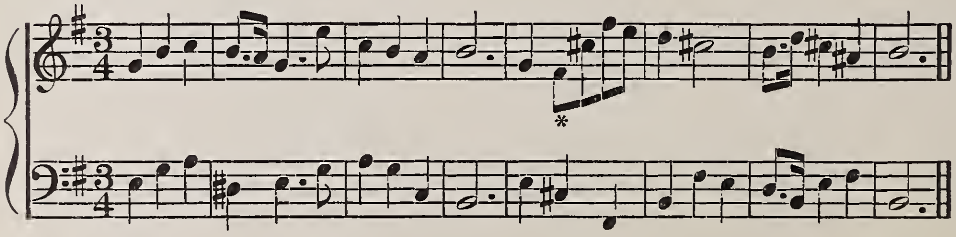
Harmonize *c* and *d* as usual.

Ex. 100.

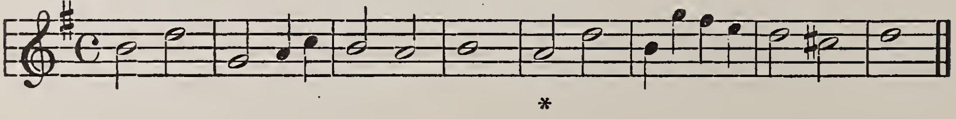
a.



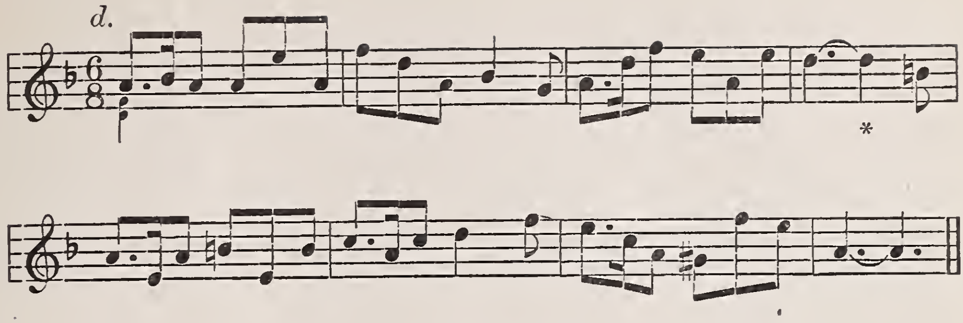
b.



c.



Ex. 100 (Concluded)

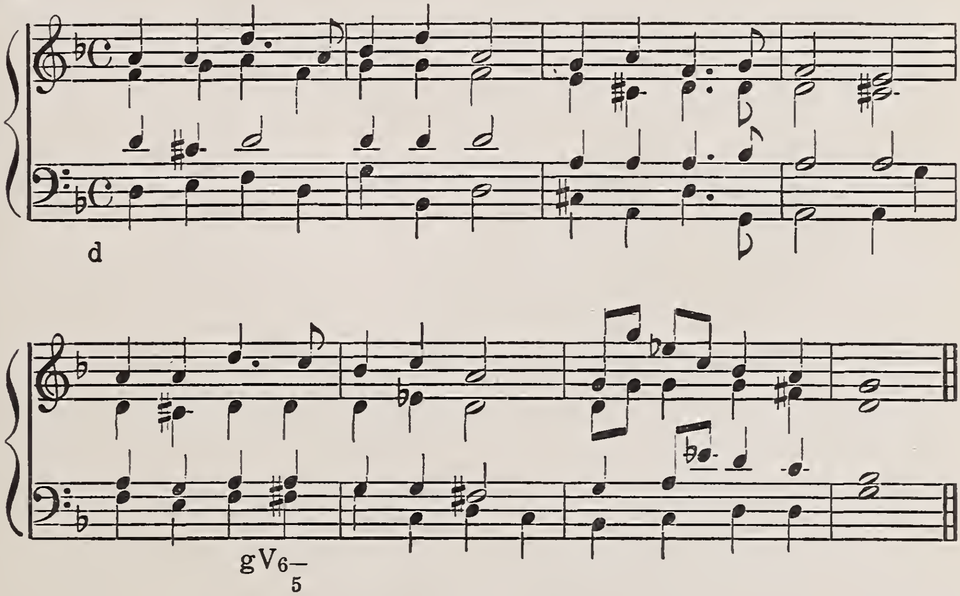


LESSON 40

Modulating to the Subdominant Key

178. Modulating to the subdominant key is also most desirable in going from major to major, or minor to minor keys. Ex. 101 introduces this modulation in a minor key.

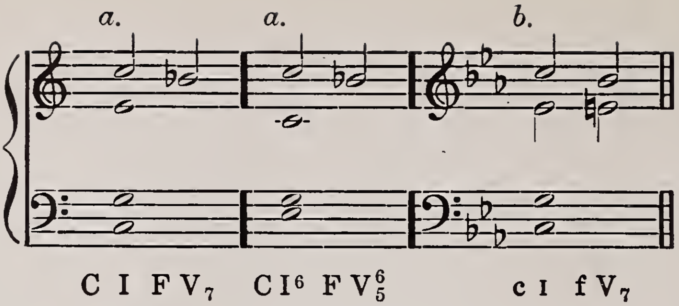
Ex. 101.



179. The approach to the new dominant seventh chord offers no difficulty since, in major keys, the old tonic is the dominant triad of the new key, and it is only necessary to add the minor seventh, Ex. 102 (*a*).

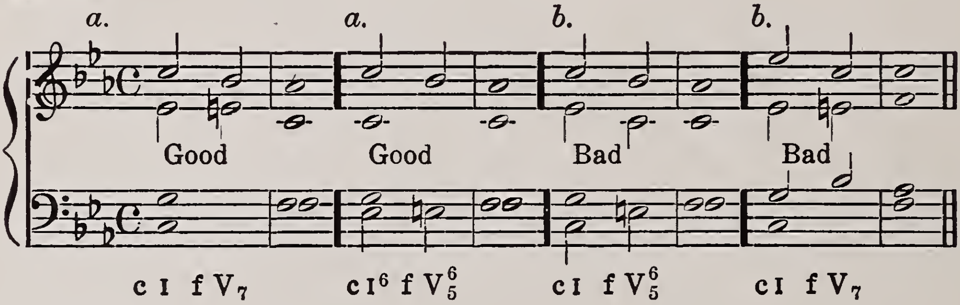
180. In minor keys it is the same, except that it is also necessary to *raise the third* of the old tonic triad, as well as add the minor seventh (*b*).

Ex. 102.



181. In modulating from minor to minor keys it is better to avoid *cross relation,* i. e., if a note is to be chromatically altered in the next chord, the alteration should be made in the same voice Ex. 103 (*a*), and the note to be altered should not appear in in any other voice (*b*). A few exceptions to this principle will be mentioned as they occur.

Ex. 103.



ASSIGNMENT 40

Beginning with this lesson part of the assignment will be original work in the form of periods. Assignments of this kind, and later on in more advanced forms, will continue through a greater part of the text.

Should no original work be desired, all lessons assigning such work will contain additional exercises to take its place.

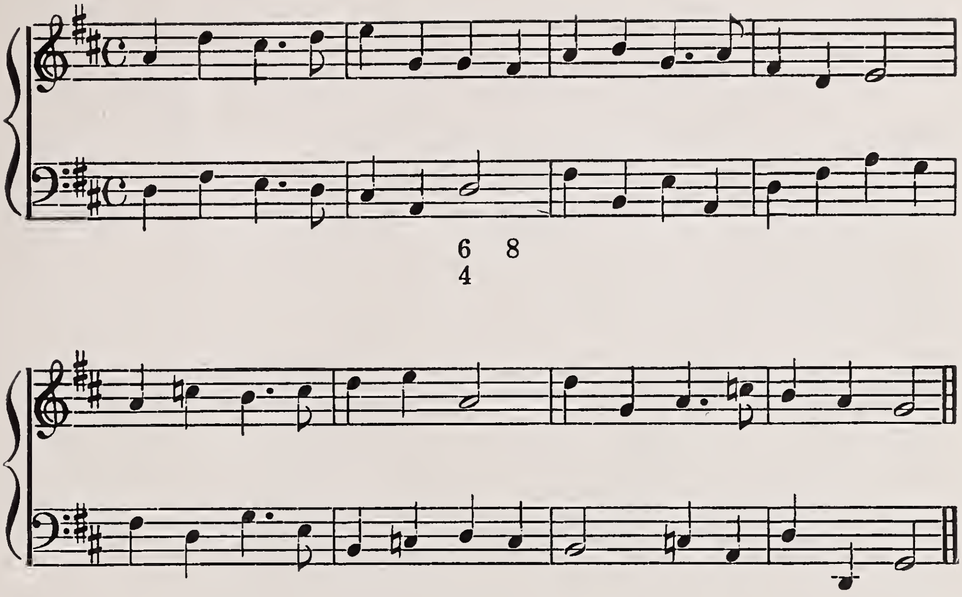
Play modulations to the subdominant key.

To *a* add the alto and tenor.

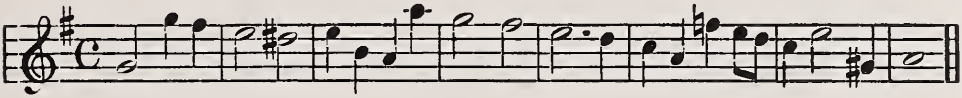
With the measures in *c* and *d* as a beginning, write eight measure periods, as directed in par. 69, modulating to the subdominant key.

Ex. 104.

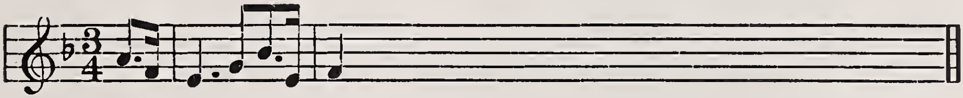
a.



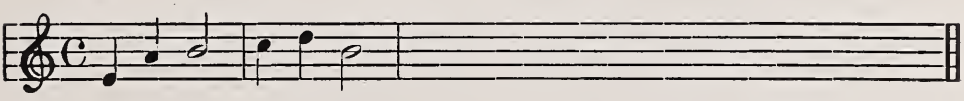
b.



c.

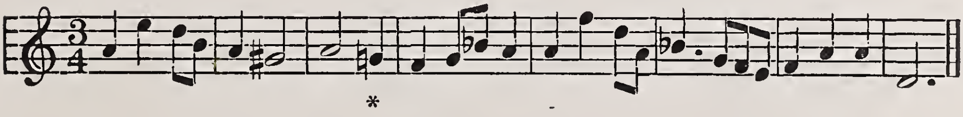


d.

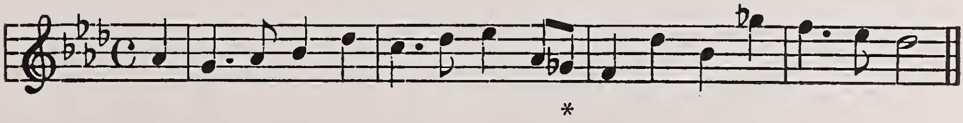


ADDITIONAL EXERCISES

a.



b.

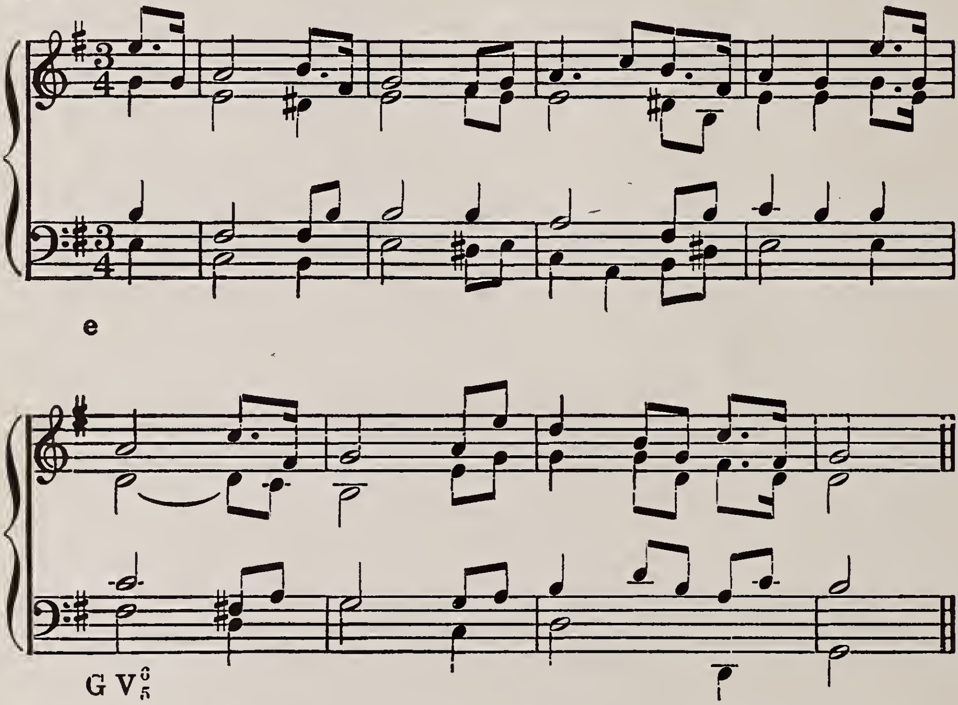


LESSON 41

Modulating to Keys a Minor Third Higher.

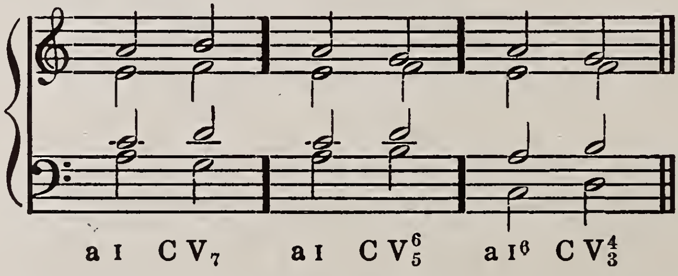
182. In going to keys a minor third higher, the modulation is made from minor to major keys, the relationship of the keys being that of a minor key to its relative major, Ex. 105.

Ex. 105.



183. Ex. 106 illustrates some of the ways that the new dominant seventh may be approached. No directions are necessary, other than to go to the nearest chord tones.

Ex. 106.



184. For the sake of greater flexibility of melodic line it may be well to start, at this time, the introduction of non-harmonic tones, i. e., tones foreign to the chord with which they appear.

185. The first of these is the Passing tone. A Passing tone is a tone that is foreign to the chord with which it appears, that is approached and left stepwise in one direction, Ex. 107.

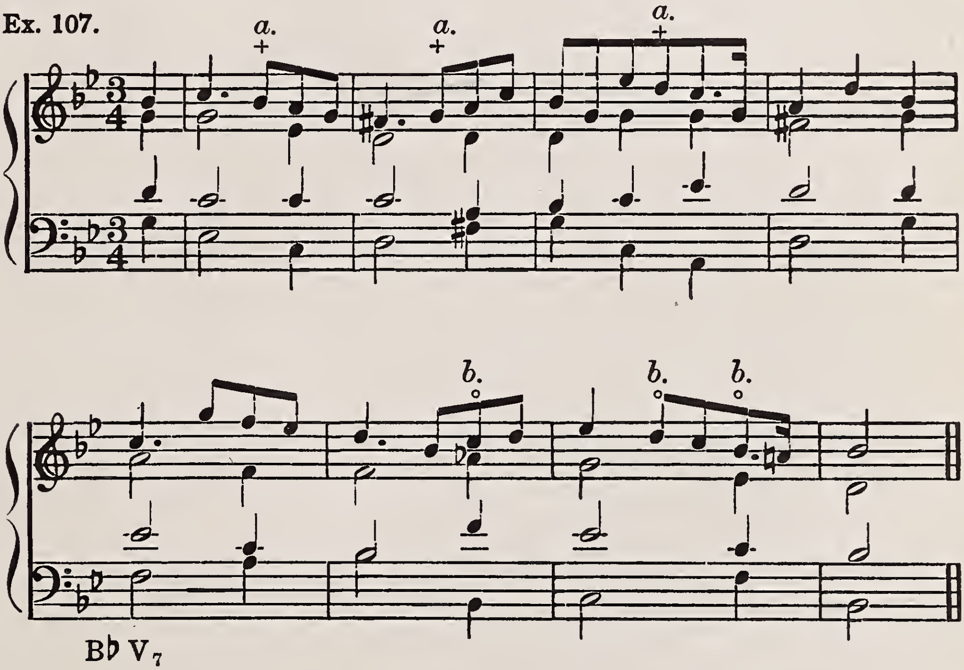
186. When Passing tones appear on the accented beat, or part of a beat, they are called "Accented passing tones," and are marked with ° (*b*); when they appear on the unaccented beat, or part of a beat, they are called "Unaccented passing tones," and are marked with a + (*a*).

187. The following directions will explain the treatment in harmonizing exercises:

188. If the note has a + over it, the chord under the note *before* it should continue through the passing tone (*a*).

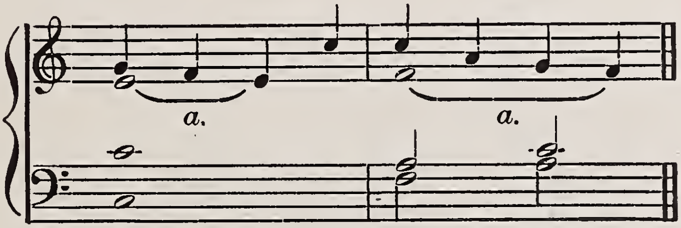
189. If it has a ° over it, the chord under it should be one which contains the *next* note as a chord tone, the chord continuing through that note (*b*).

Ex. 107.



190. Avoid stepwise progression, by oblique motion, to the unison, Ex. 108.

Ex. 108.



ASSIGNMENT 41

Play modulations to keys a minor third higher.
To *a* add the alto and tenor.

Harmonize *b* as usual, without passing tones.

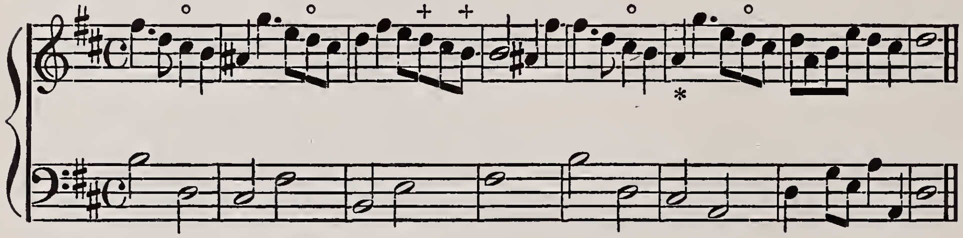
With the measures in *c* as a beginning, write an eight measure period, modulating up a minor third. Passing tones may be used if desired.

Write an original eight-measure period, modulating up a minor third.

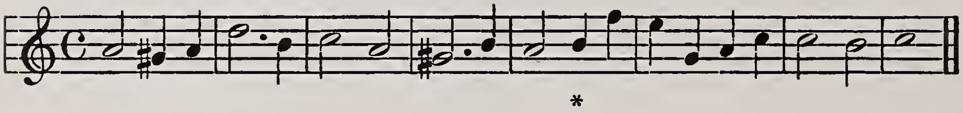
Should it be desired not to introduce non-harmonic tones at this time, all lessons introducing them will contain additional exercises that may be harmonized without their use.

Ex. 109.

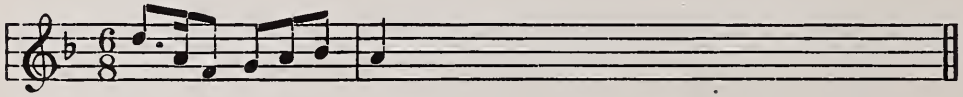
a.



b.

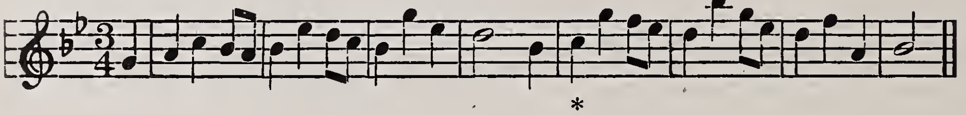


c.

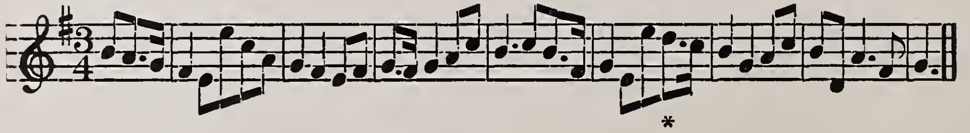


ADDITIONAL EXERCISES

a.



b.

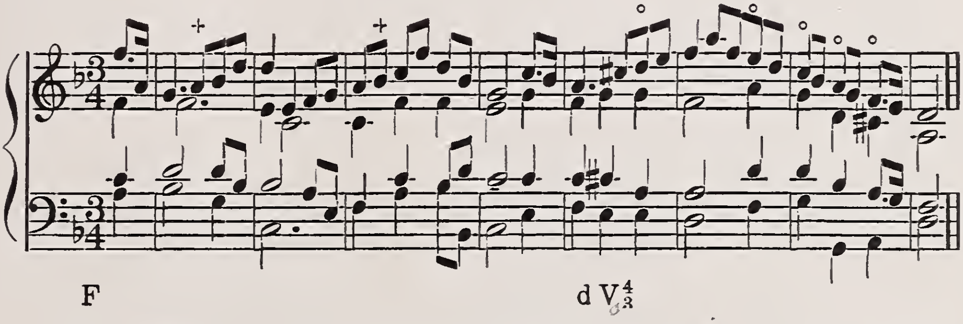


LESSON 42

Modulating to Keys a Minor Third Lower

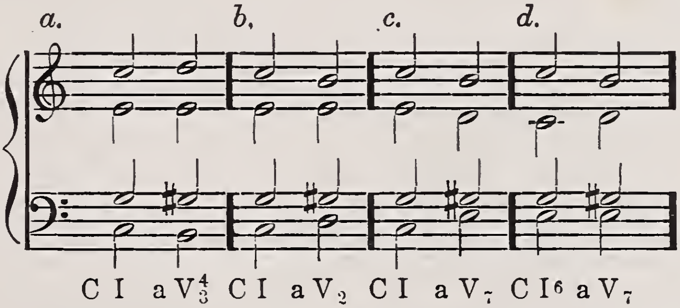
191. This modulation being the reverse of the one in the preceding lesson, is used only in going from major to minor keys, Ex. 110.

Ex. 110.



192. Several ways of approaching the new dominant seventh chord are given in Ex. 111. Notice that the chromatic alteration is made in the same voice.

Ex. 111.



193. Marking the new dominant seventh chord will now be discontinued.

194. The student may, from now on, if he desire, introduce passing tones in other voices. Do not use them unless they improve the exercise musically.

ASSIGNMENT 42

Play modulations to keys a minor third lower.

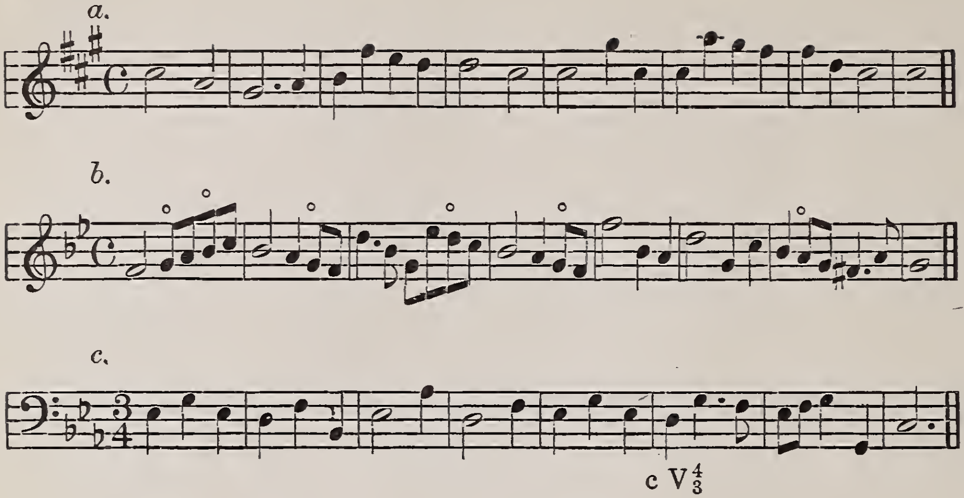
Harmonize *a* without the use of passing tones.

In *b* introduce passing tones as marked.

Ex. *c* in an unfigured bass. The exercise may begin with the root, third, or fifth in the soprano. The bass may be the root, third, fifth, or seventh. Write an interesting soprano.

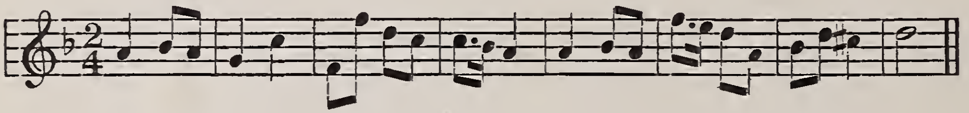
Write an eight measure period, modulating a minor third lower. Introduce passing tones in this as desired.

Ex. 112.

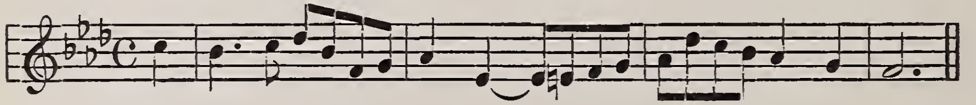


ADDITIONAL EXERCISES

a.



b.

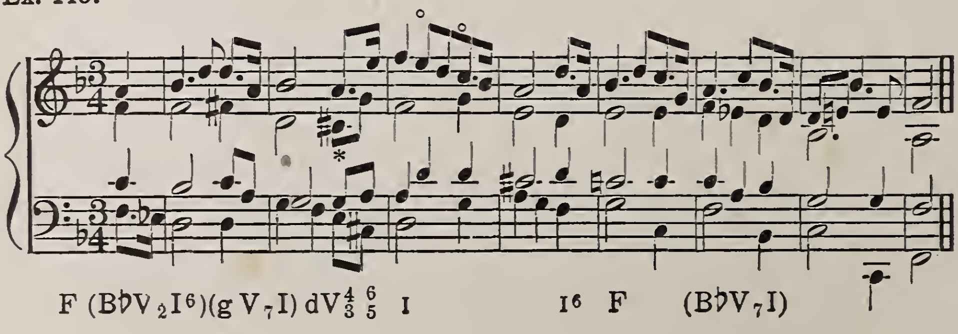


LESSON 43

TRANSIENT MODULATIONS

195. An interesting application of the modulations in the preceding lessons is to introduce them as incomplete modulations to other keys, i. e., modulations are made as heretofore, but no final cadences are added to confirm the key. Since progressions of this kind only touch upon keys, or rather, just pass through them, they are called Transient Modulations, Ex. 113.

Ex. 113.



196. A tonic triad, whether in a transient key, or in the original key, should, for the present, precede the new V_7 chord.

197. How varied, or how frequent, the introduction of transient modulations may be, must be left to the direction of the teacher, and the taste of the pupil. No definite rules may be laid down. Their introduction must not be forced. Better only a few well chosen transient modulations than many where some are forced. Use only the modulations presented so far.

198. For the present the transient modulations should be marked parenthetically (G V_7-I) as in Ex. 113.

199. Introducing transient modulations does not preclude the introduction of real modulations, Ex. 113*. Notice that the keys are then marked without parentheses.

ASSIGNMENT 43

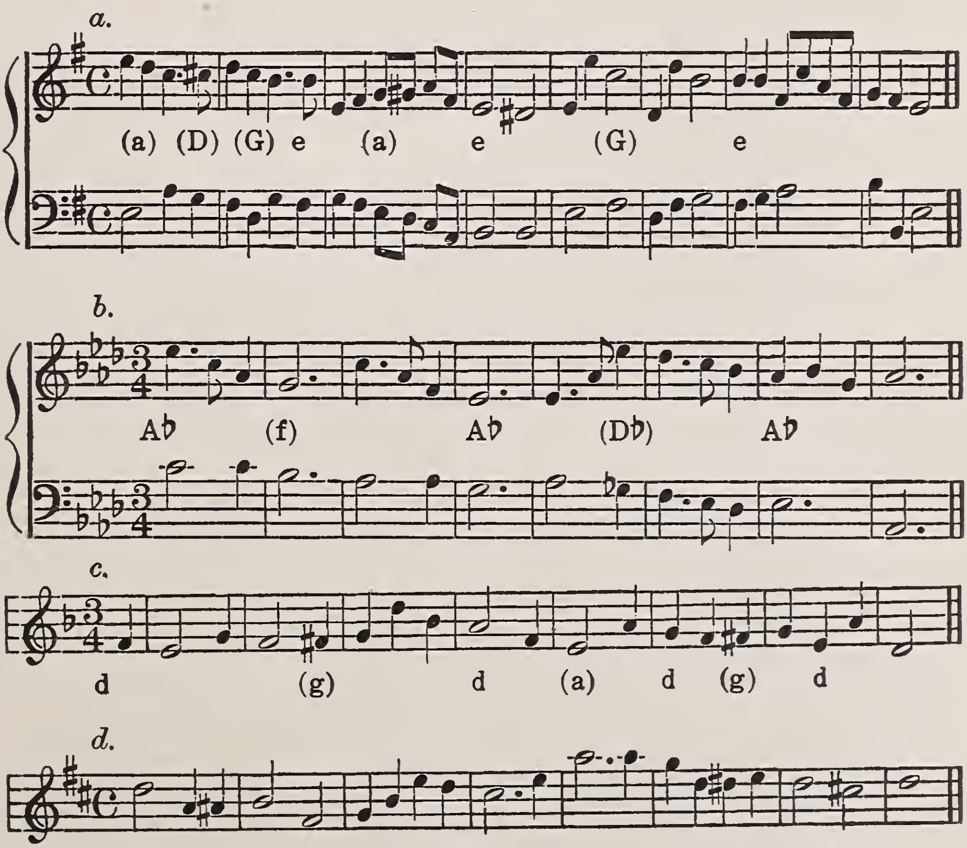
To *a* and *b* add the alto and tenor.

Harmonize *c* as usual.

Tonal digressions in the above are indicated by letters in parentheses. Put the new dominant seventh chord at that point, and resolve it.

No tonal digressions are marked in *d*. Five are possible.

Ex. 114.

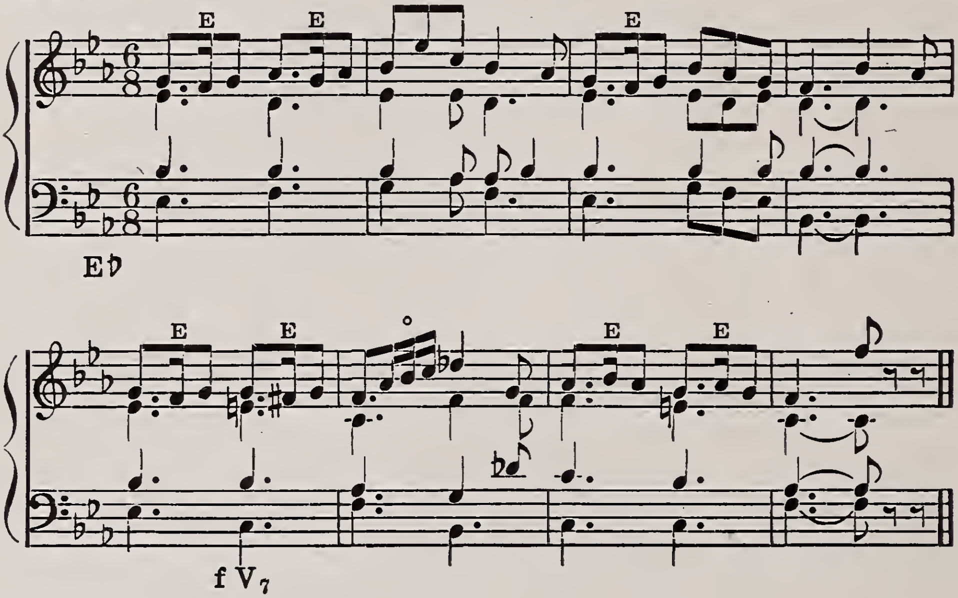


LESSON 44

Modulating to Keys a Major Second Higher

200. Modulating a major second higher is most frequently used in going from major to minor keys, Ex. 115.

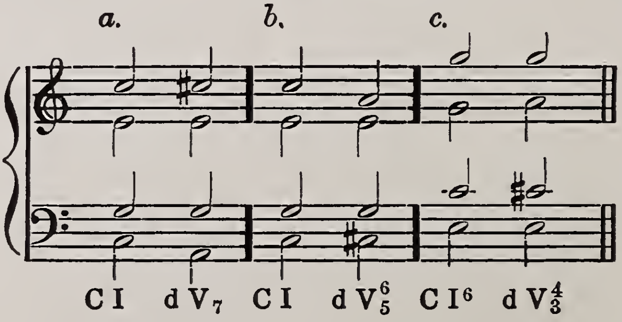
Ex. 115.



201. Ex. 116 illustrates several ways of approaching the new dominant seventh chord. Notice that at (*a*) and (*b*) one of the roots of the old tonic triad moves up chromatically to the third of the V$_7$ chord, while the other skips down to the root. The cross relation in this progression is one of the permissible instances mentioned in par. 181.

202. Another, and very satisfactory way, is to use the old tonic triad in its first inversion with fifth doubled, approaching the new dominant seventh chord as a V$^4_3$ chord. This avoids the cross relation mentioned in the preceding paragraph (*c*).

Ex. 116.

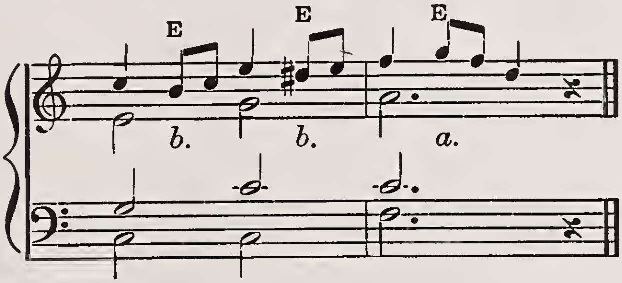


203. Another non-harmonic tone, the Embellishment, will be introduced from now on. The Embellishment is like the Passing

tone, except that it *returns* to the same chord tone, Ex. 117. Examine also the Embellishments introduced in Ex. 115.

204. When it is above the chord tone it is notated as in the key (*a*); when it is below it is usually a diatonic half step from the chord tone (*b*). Its symbol is E.

Ex. 117.



ASSIGNMENT 44

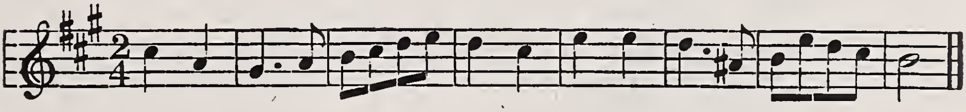
Play modulations to keys a major second higher.

Ex. *a* may be harmonized without the use of non-harmonic tones. They are introduced in *b* and *c*.

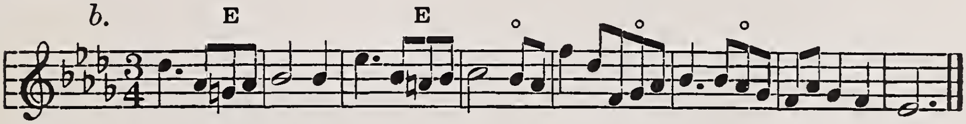
Write an original eight measure period, modulating a major second higher.

Ex. 118.

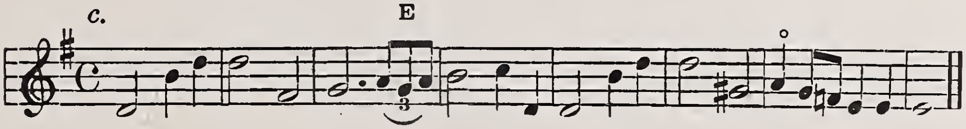
a.



b.

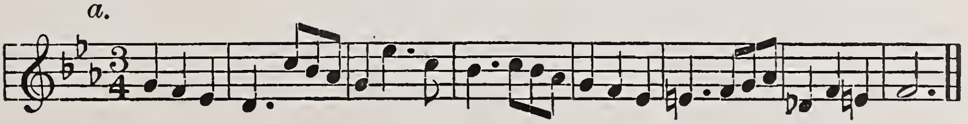


c.

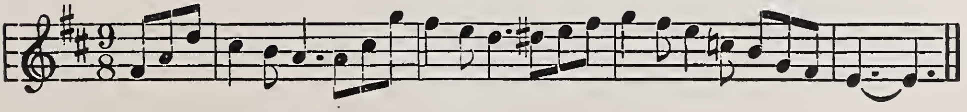


ADDITIONAL EXERCISES

a.



b.

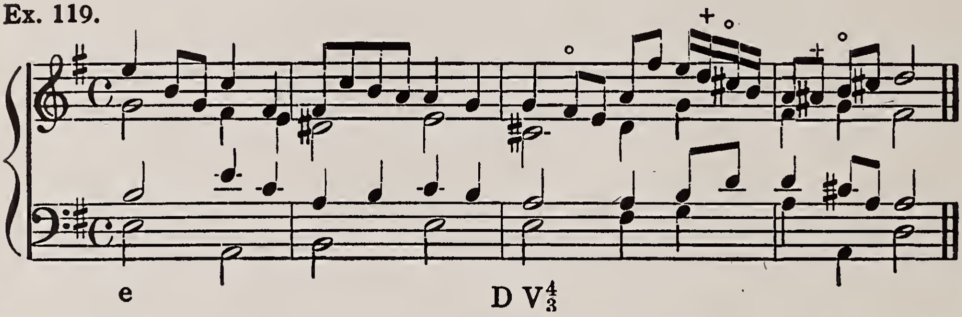


LESSON 45

Modulating a Major Second Lower

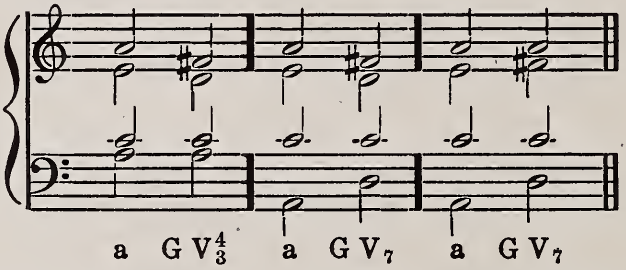
205. Since modulating to keys a major second lower is the reverse of that in Lesson 44, the modes of the keys will also be reversed, i. e., from minor to major, Ex. 119.

Ex. 119.



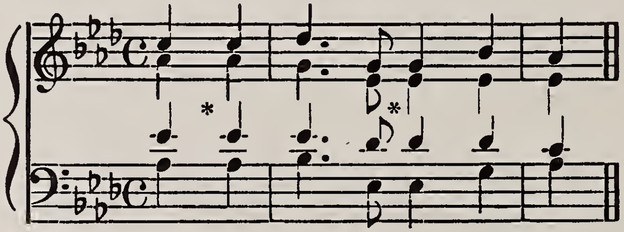
206. Ex. 120 illustrates several ways in which the new dominant seventh may be approached.

Ex. 120.



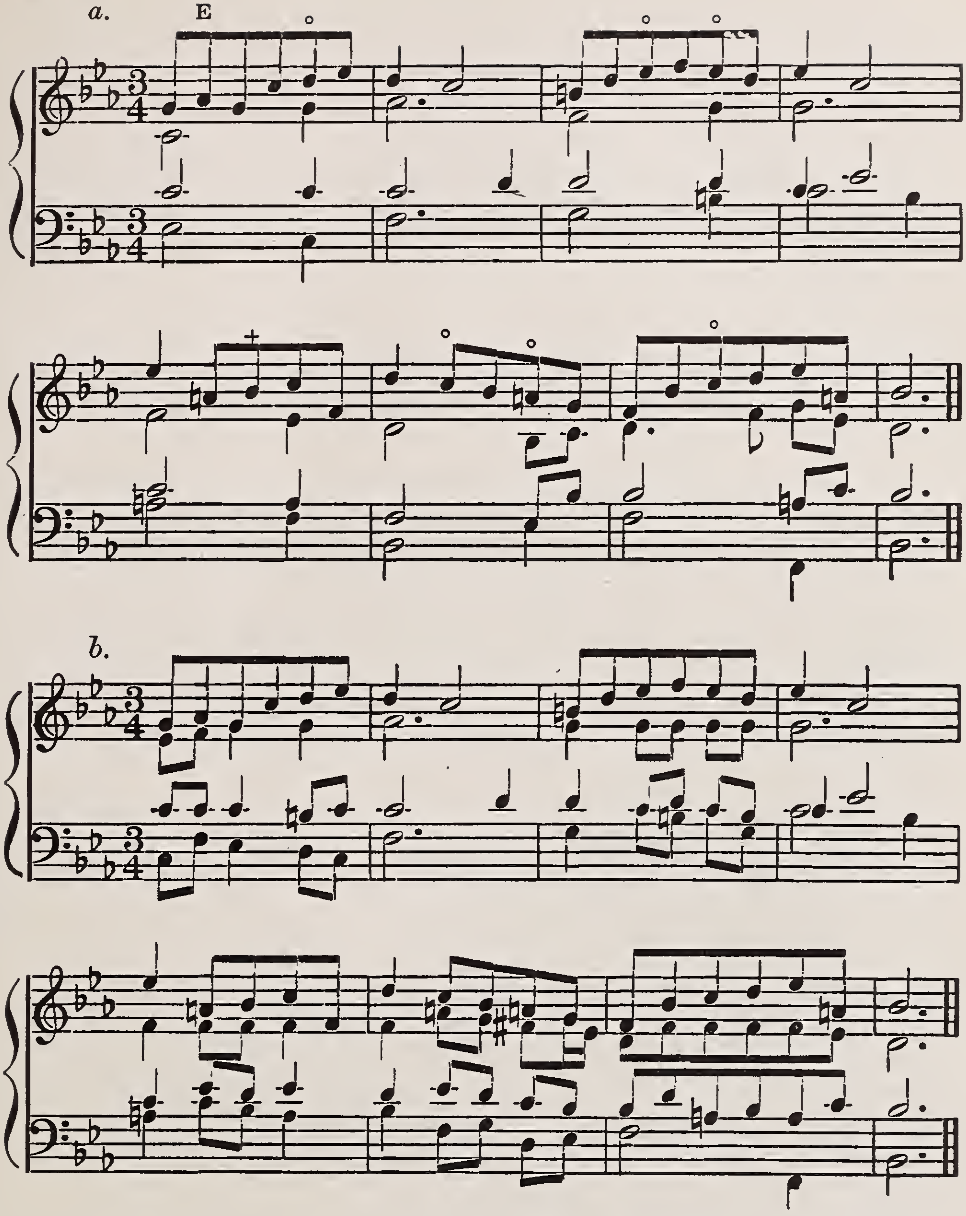
207. Exact repetition of chords may occasionally be used, when they have real rhythmic significance, Ex. 121. It should, however, be used sparingly.

Ex. 121.



208. Marking tones that are to be treated as passing tones or embellishments, will be discontinued beginning with this lesson, except in cases where they would add real difficulty. They will then be marked with the usual signs (°and+). The student is, nevertheless, asked to continue their use throughout these lessons. Notice in Ex. 122 what an improvement treating a few notes as passing tones or embellishments makes (*a*), as compared with treating them all as chord tones (*b*).

Ex. 122.



209. Exercises will at times contain modulations *other* than that called for in the lesson. These cannot always be readily recognized. In such cases they will be indicated by the name of the key, a minor or B major.

ASSIGNMENT 45

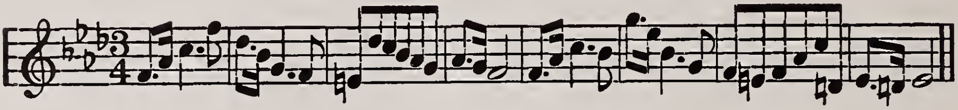
Play modulations to keys a major second lower.
Harmonize *a* and *b* as usual.

Ex. *c* is an unfigured bass. Harmonize as usual.

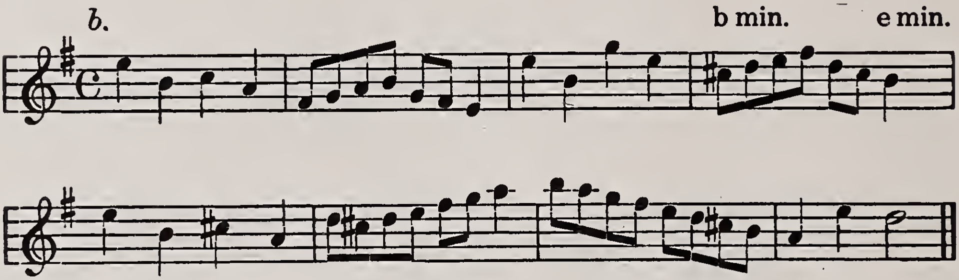
Write an eight measure period, modulating down a major second.

Ex. 123.

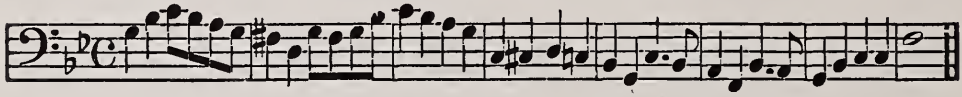
a.



b.

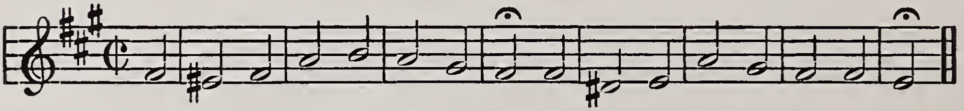


c.

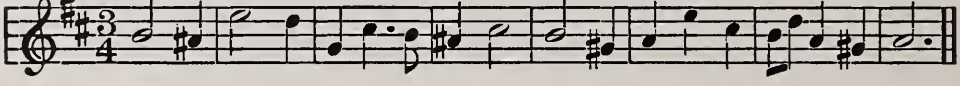


ADDITIONAL EXERCISES

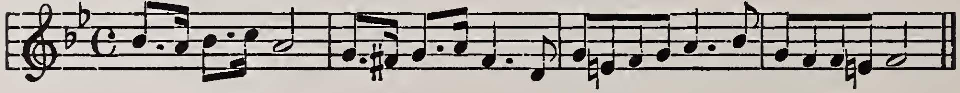
a.



b.



c.

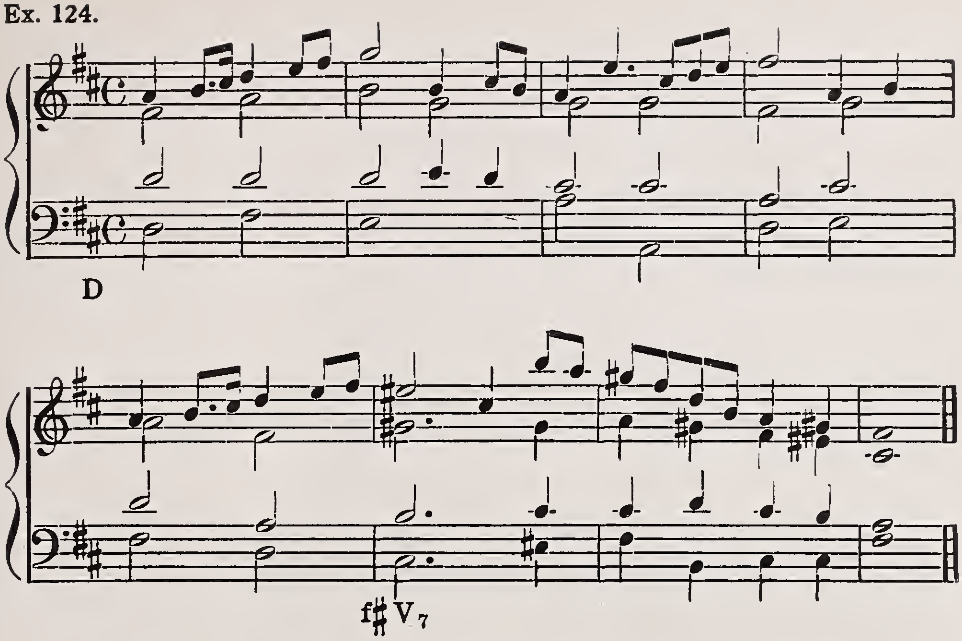


LESSON 46

Modulating to Keys a Major Third Higher

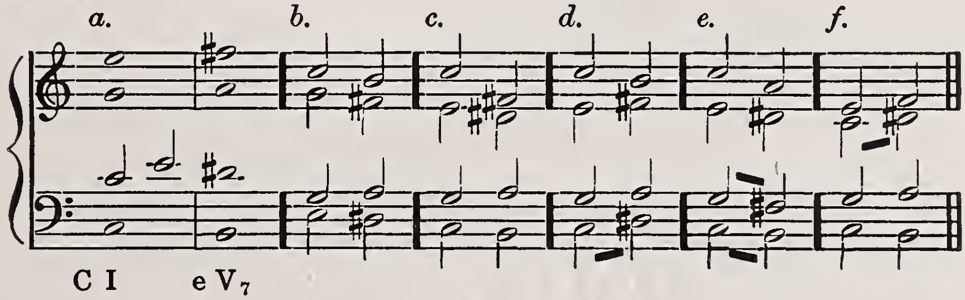
210. Modulations to keys a major third higher are most frequently made from major to minor keys, Ex. 124.

Ex. 124.



211. Ex. 125 illustrates several ways of approaching the new dominant seventh chord. The one at (*a*) is the most frequently used. Other ways are found at (*b*) and (*c*). Notice that in (*a*) the third of the old tonic is *doubled,* and that both chords are in root position. The danger of faulty progressions, as at (*d*), (*e*), and (*f*), creates the necessity for special care in this modulation.

Ex. 125.



ASSIGNMENT 46

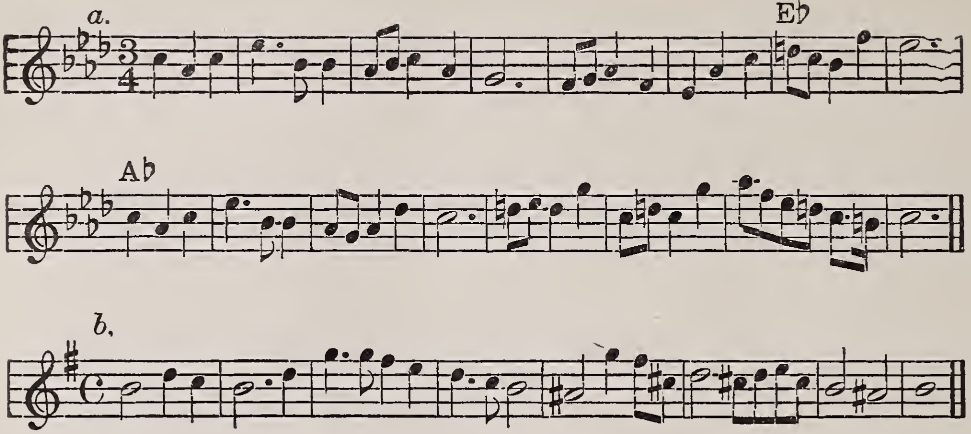
Play modulations to keys a major third higher.

Harmonize *a* and *b* as usual.

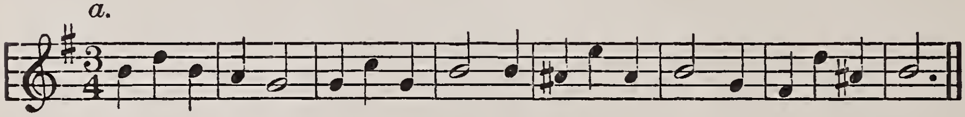
Write one eight measure period, modulating a major third higher.

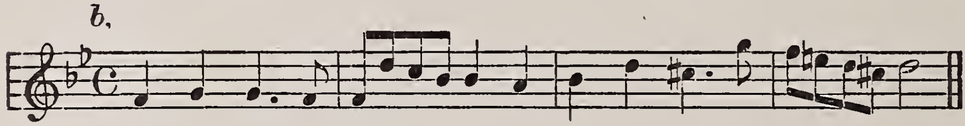
38/125

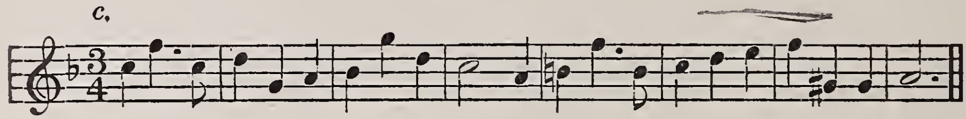
Ex. 126.



ADDITIONAL EXERCISES





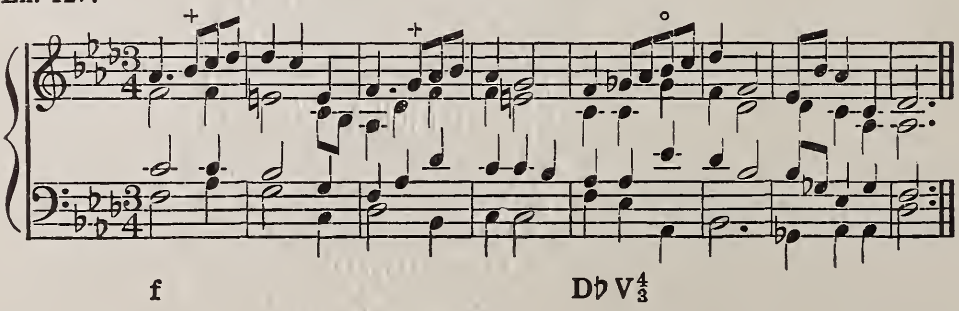


LESSON 47

Modulating to Keys a Major Third Lower

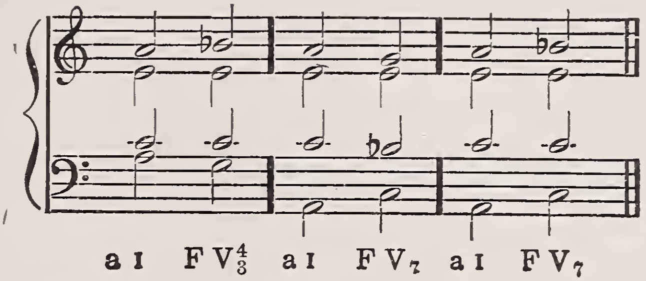
212. Since modulating to keys a major third lower is the reverse of the modulation in Lesson 46, it is made most frequently from minor to major keys, Ex. 127.

Ex. 127.



213. The approach to the new dominant seventh chord offers no difficulties. Ex. 128 illustrates several ways in which it may be approached.

Ex. 128.



ASSIGNMENT 47

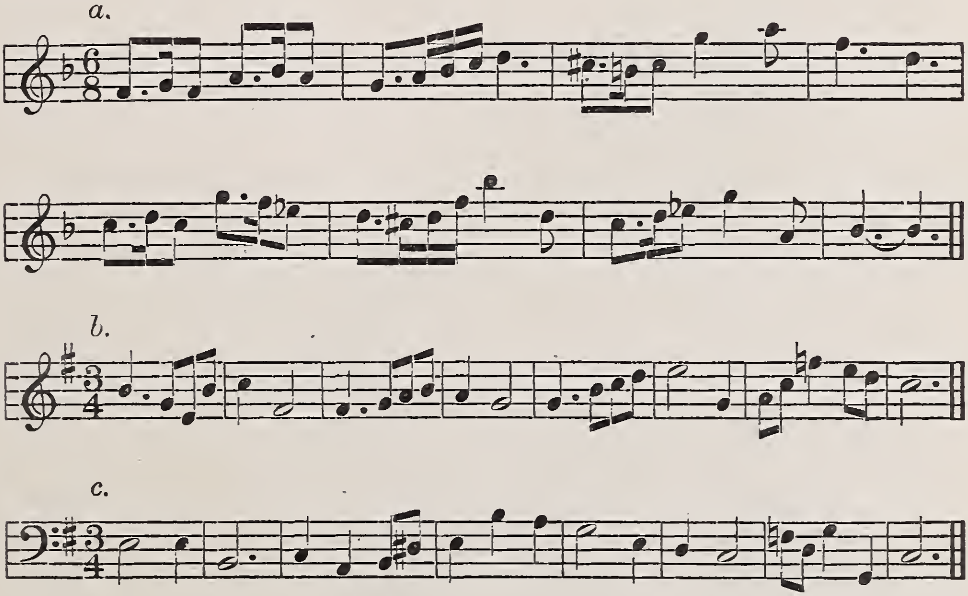
Play modulations to keys a major third lower.

Harmonize *a* and *b* as usual.

Ex. *c* is an unfigured bass. Harmonize as usual. The modulating chord is not indicated.

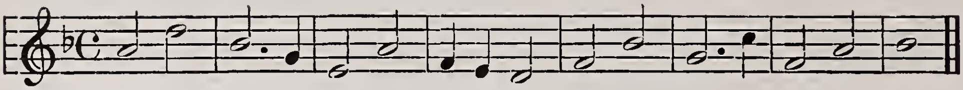
Write a period, modulating a major third lower.

Ex. 129.

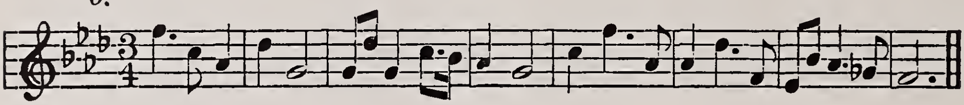


ADDITIONAL EXERCISES

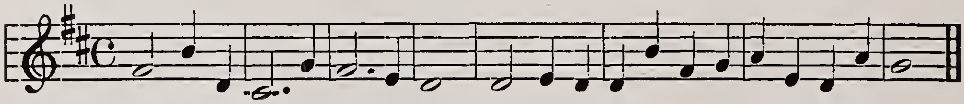
a.



b.



c.

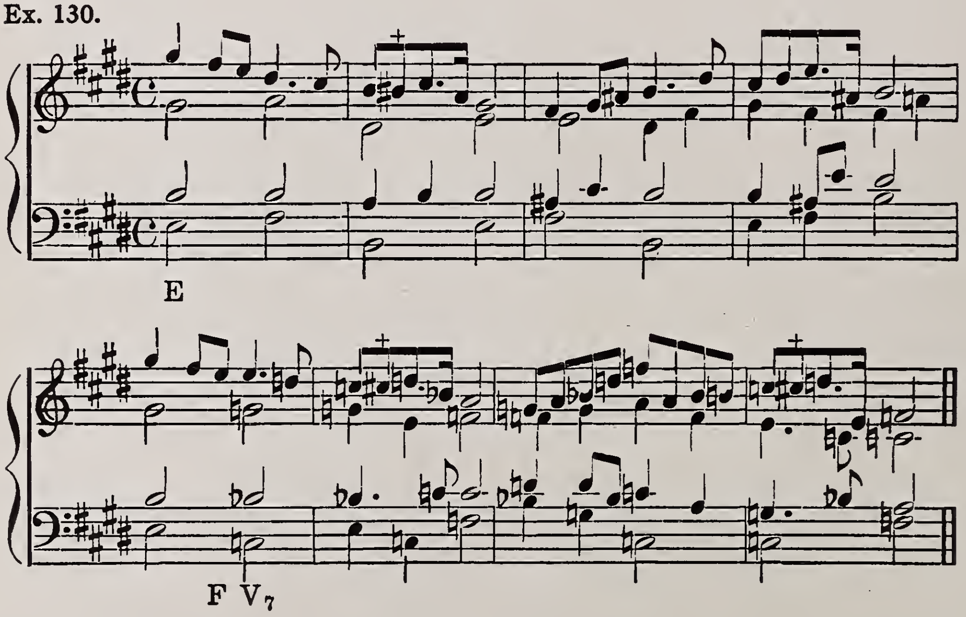


LESSON 48

Modulating to Keys a Minor Second Higher

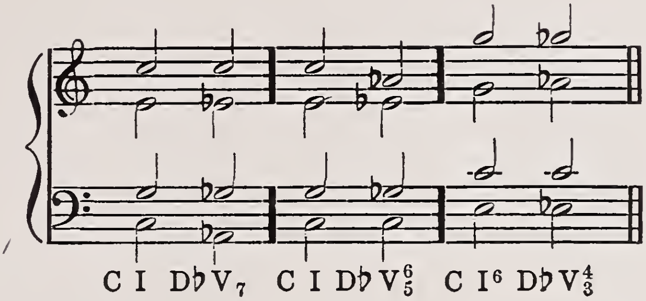
214. In modulating to keys a minor second higher it is best to go from major or minor to major keys. Ex. 130 contains a modulation of this kind.

Ex. 130.



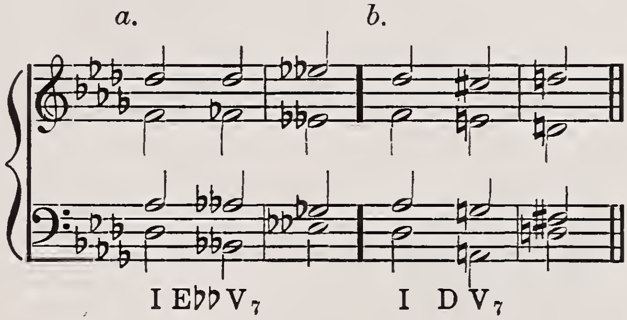
215. Ex. 131 illustrates how the new V_7 chord may be approached.

Ex. 131.



216. Keys involving double sharps or flats (*a*), may be notated enharmonically (*b*), to simplify the reading. A minor second up from D♭ is E♭♭. It is better to write it in D, the enharmonic equivalent, Ex. 132.

Ex. 132.



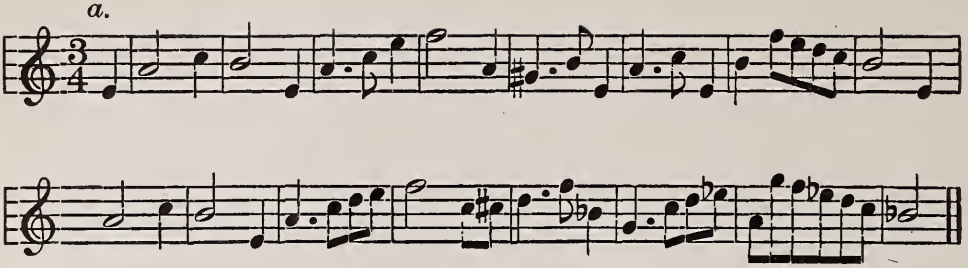
217. Chromatic passing tones will now be used occasionally in the exercises. These for a few lessons will be indicated by the usual signs (° or +). A chromatic passing tone is one that is approached chromatically, Ex. 130 at +.

ASSIGNMENT 48

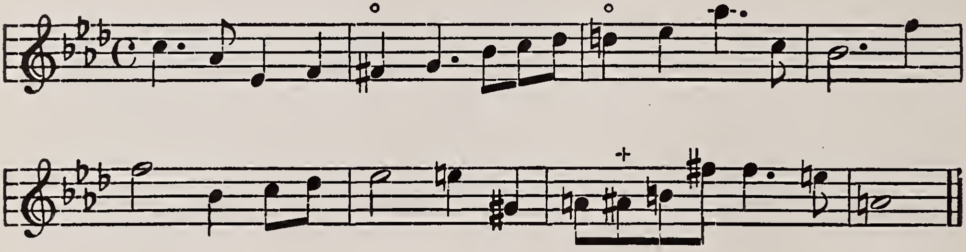
Play modulations a minor second upward.
Harmonize *a* and *b* as usual.
Ex. *c* is an unfigured bass. Make the soprano interesting.
Write an original period containing this modulation.

Ex. 133.

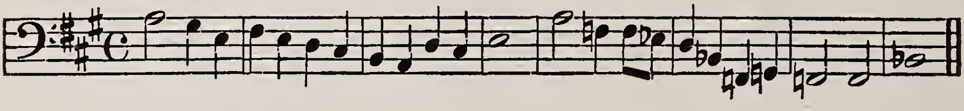
a.



b.

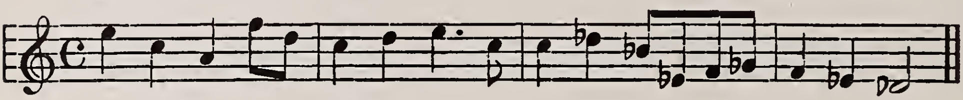


c.

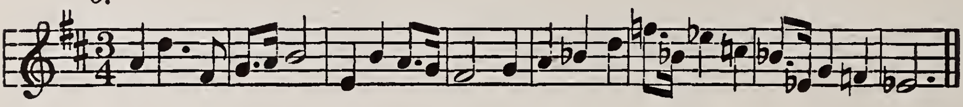


ADDITIONAL EXERCISES

a.



b.



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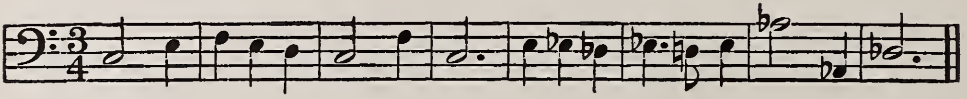


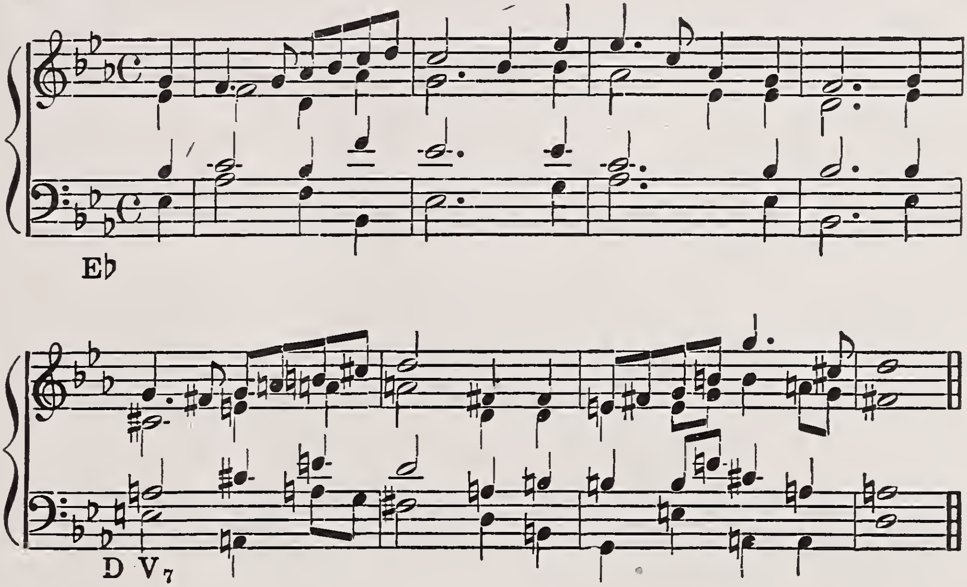
LESSON 49

Modulating to Keys a Minor Second Lower

218. Modulating to keys a minor second lower being the reverse of that in the preceding lesson, the modes of the keys wil.

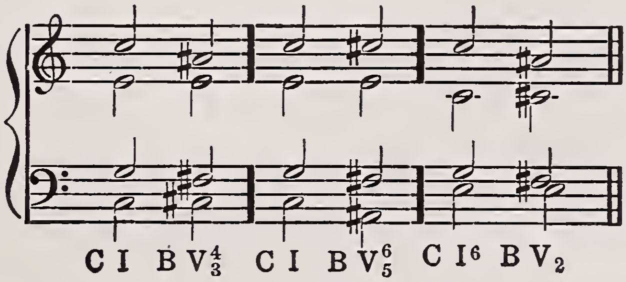
also be reversed, i. e., going from major, to major or minor keys. Ex. 134 contains this modulation.

Ex. 134.



219. Ex. 135 illustrates ways in which the new V$_7$ chord may be approached.

Ex. 135.



ASSIGNMENT 49

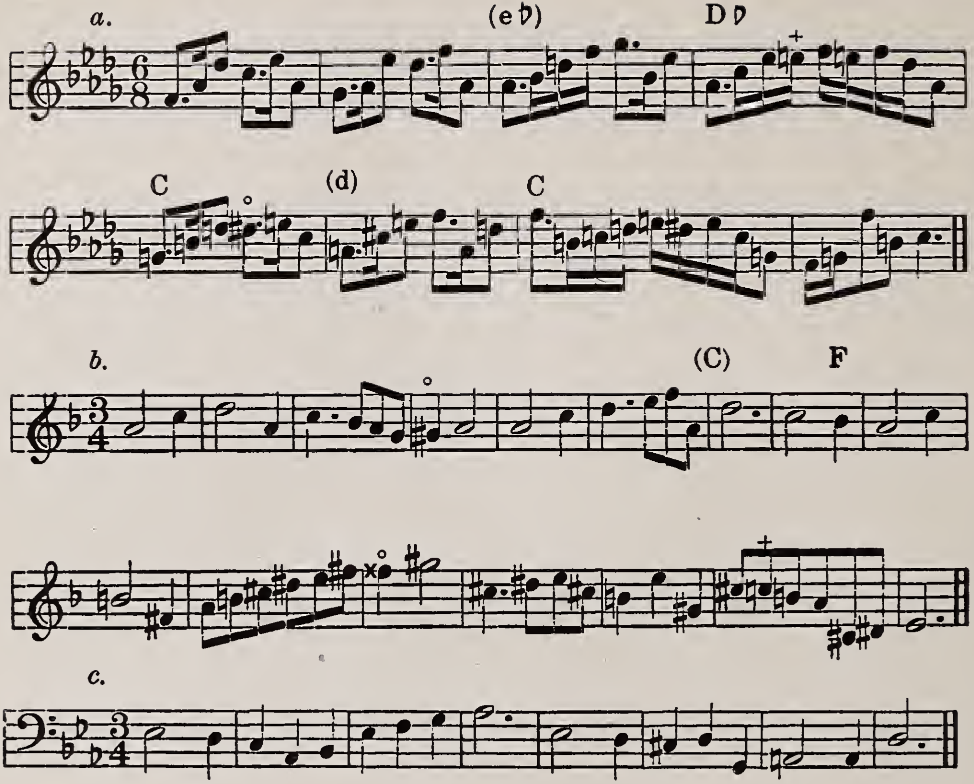
Play modulations to keys a minor second lower.

Harmonize *a* and *b* as usual. Both contain transient modulations. They are marked parenthetically.

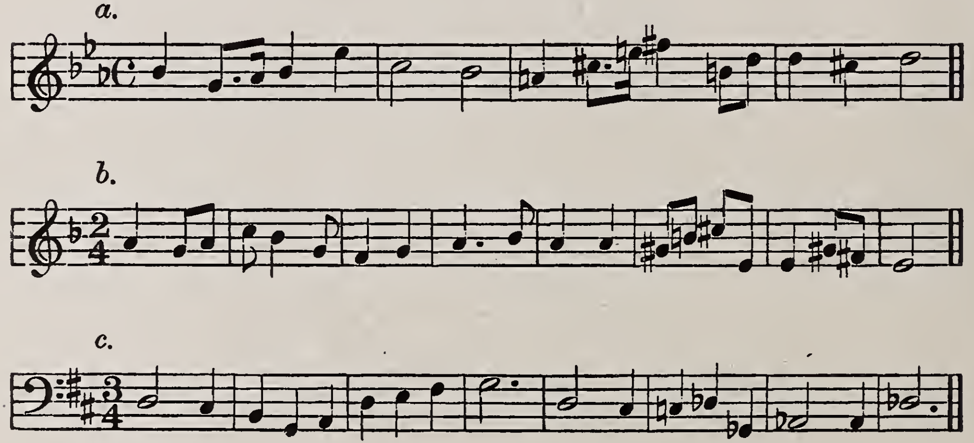
Ex. *c* is an unfigured bass. Make the soprano interesting.

Write an original period, containing this modulation.

Ex. 136.



ADDITIONAL EXERCISES



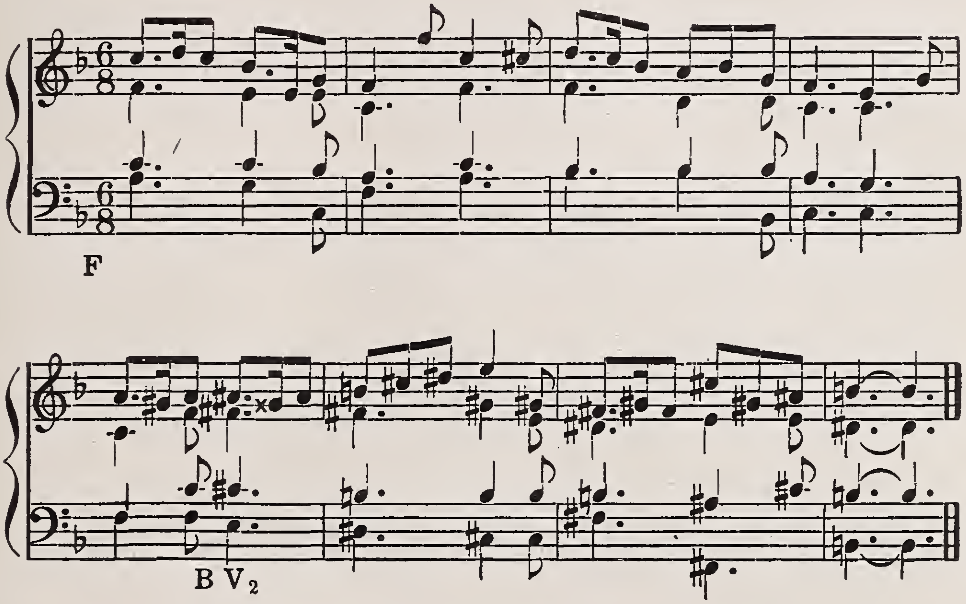
LESSON 50

Modulating to Keys an Augmented Fourth or a Diminished Fifth Distant

220. In modulating to keys an augmented fourth, or a dimin-

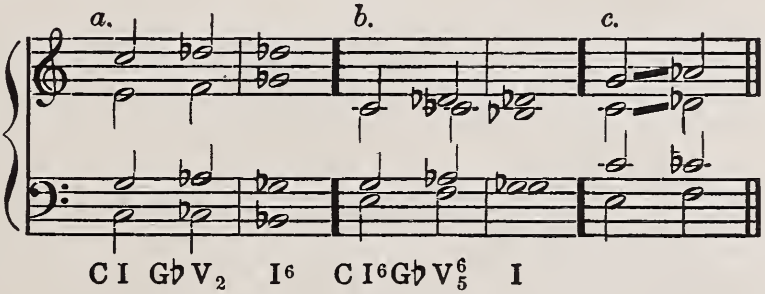
ished fifth distant, it is best to go from major to major keys. Ex. 137 contains a modulation of this kind.

Ex. 137.



221. It is best to approach the new dominant seventh chord as a V_2 chord, as in Ex. 138 (*a*). Notice that the upper three voices move up a half step, while the bass moves down a half step. The progression as at (*b*) is also good. In either case the fifth of the new V_7 chord must be kept below the root, so as to avoid consecutive fifths (*c*).

Ex. 138.



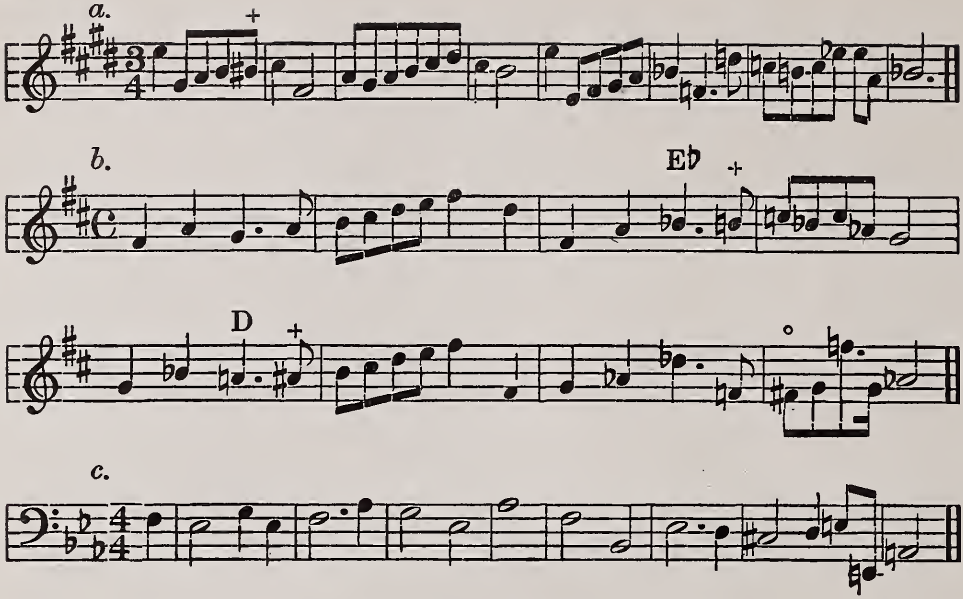
ASSIGNMENT 50

Play modulations an augmented fourth, or a diminished fifth distant.

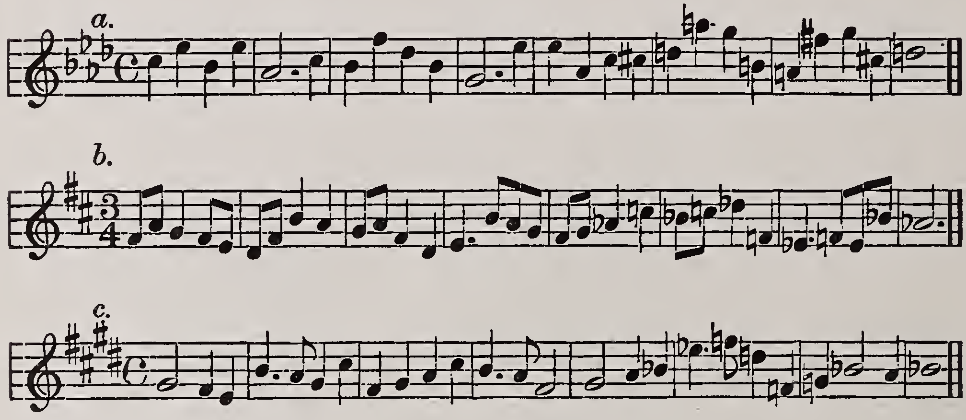
Harmonize *a* and *b* as usual.

Ex. *c* is an unfigured bass. Make the soprano interesting. Write an original period containing this modulation.

Ex. 139.



ADDITIONAL EXERCISES

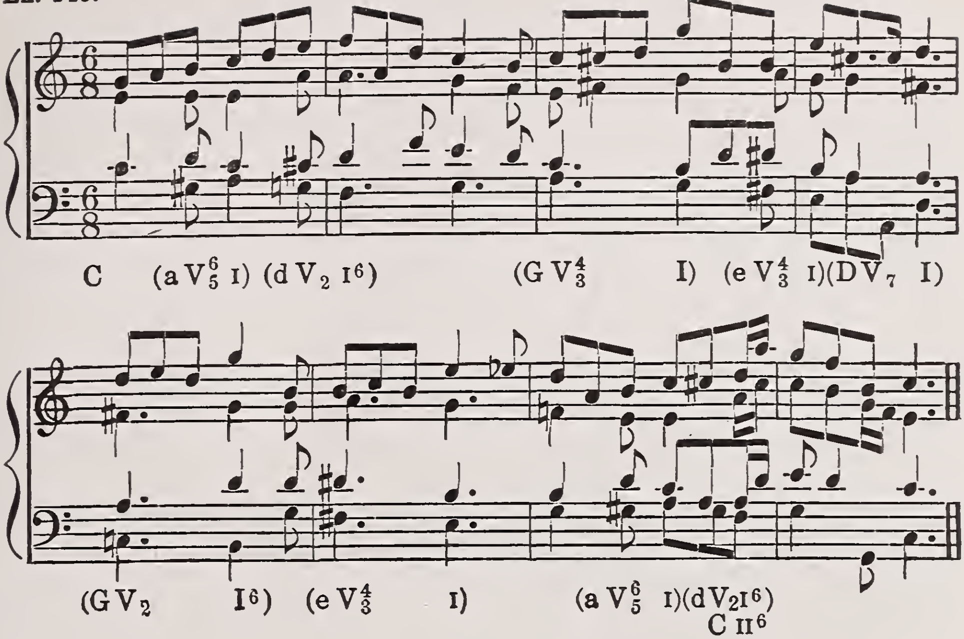


LESSON 51

Transient Modulations, Continued

222. The modulations of all the preceding lessons may now be introduced as transient modulations, Ex. 140.

Ex. 140.


C (a V6/5 I) (d V2 I6) (G V4/3 I) (e V4/3 I)(D V7 I)
(G V2 I6) (e V4/3 I) (a V6/5 I)(d V2 I6)
C II6

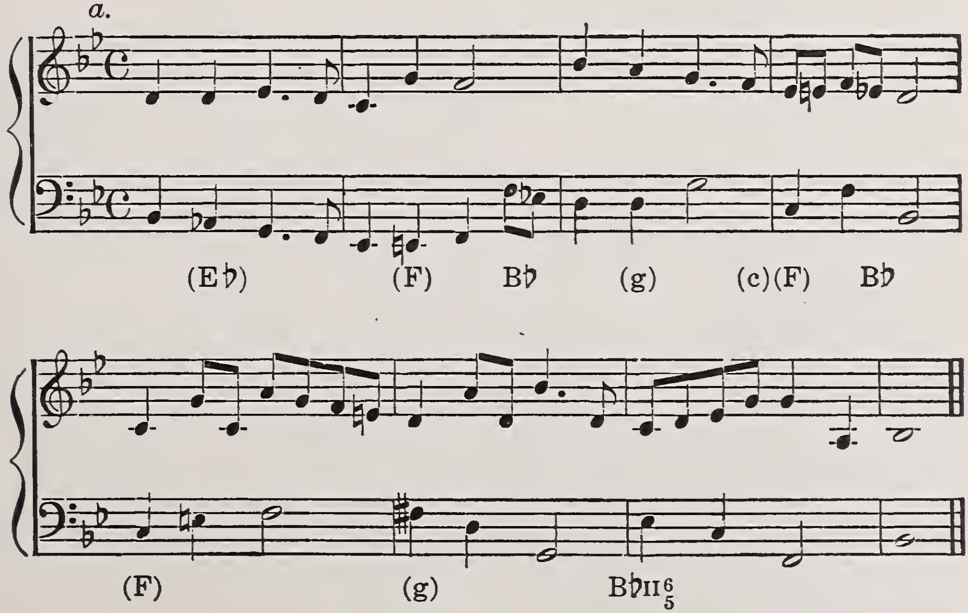
ASSIGNMENT 51

Harmonize *a* and *b* as usual.

With the first three measures in Ex. *c* given as a suggestion, write an eight measure period introducing transient modulations.

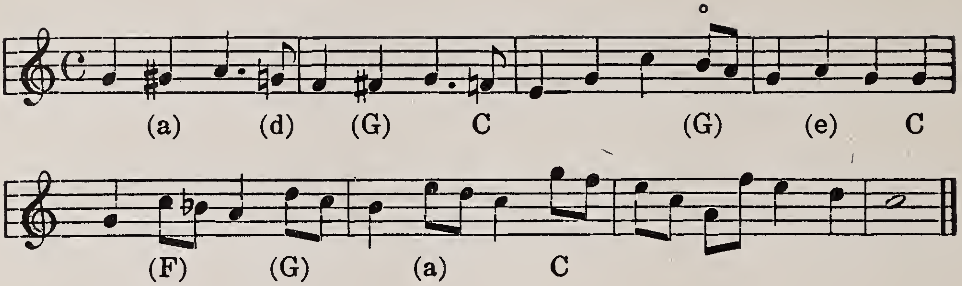
Write an eight measure original period introducing transient modulations.

Ex. 141.

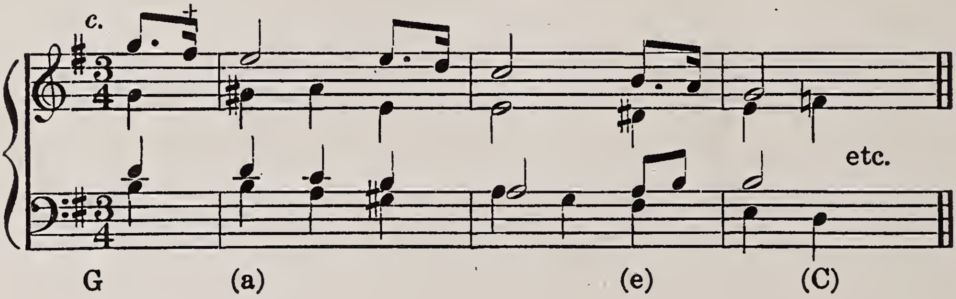


Ex. 141 (Concluded)

b.



c.



SEQUENCES OF TRANSIENT MODULATIONS

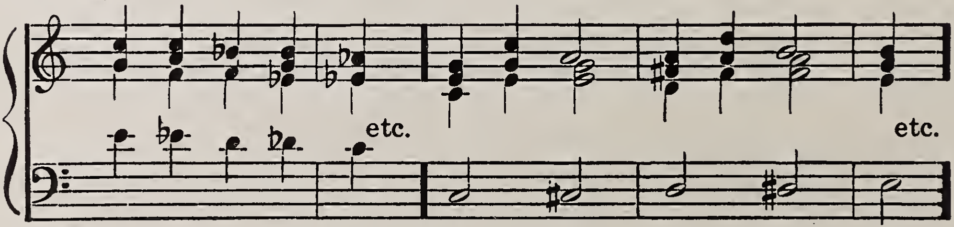
223. The modulations in Lessons 39 to 50 may be written and played as sequences of transient modulations, as in Ex. 142. These sequences may use but one modulation, as in (*a*), (*b*), and (*c*), or combine modulations, as in (*d*), (*e*), and (*f*).

224. The student should invent a number of sequences, using single modulations, or combinations of modulations.

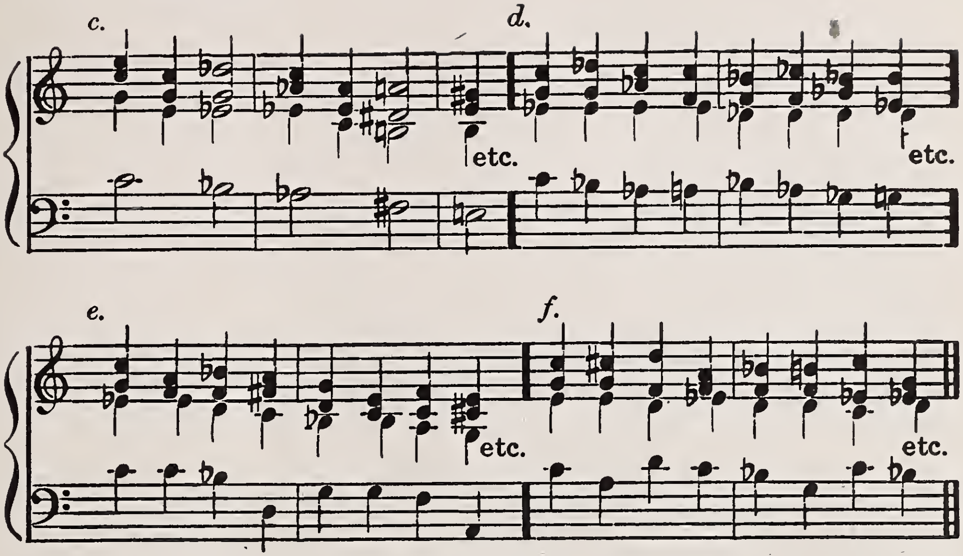
225. The sequence at Ex. 142*a* moves to keys a major second down; the one at (*b*) a major second up; at (*c*) a major third down; (*d*) combines a major third down, and a major second up; (*e*) combines a major second down, and a minor third down; *f* combines a major second up, and a major third down.

Ex. 142.

a. *b.*



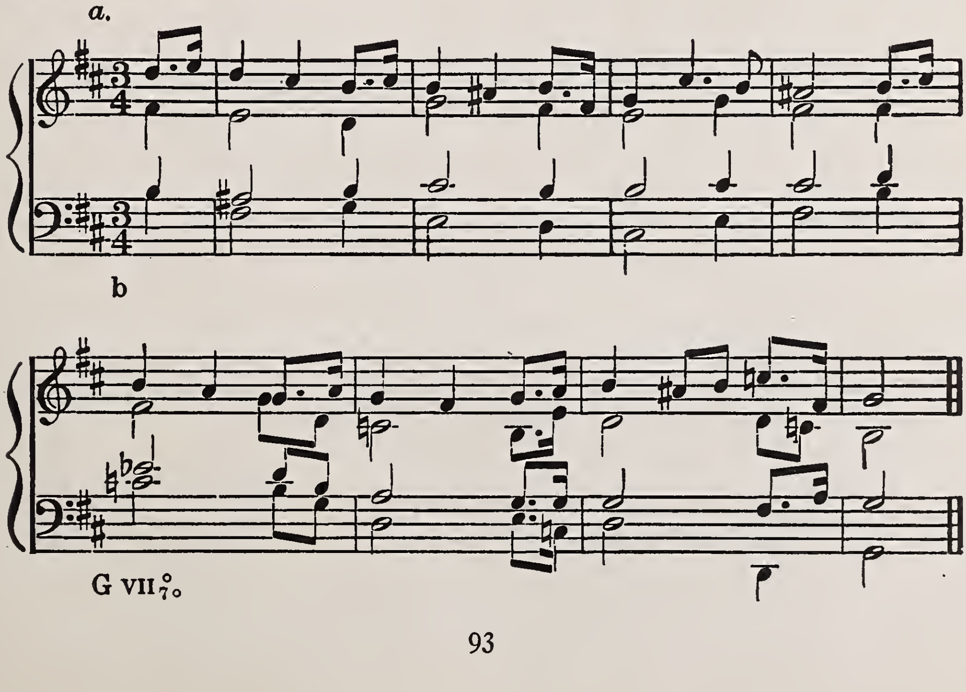
Ex. 142 (Concluded)



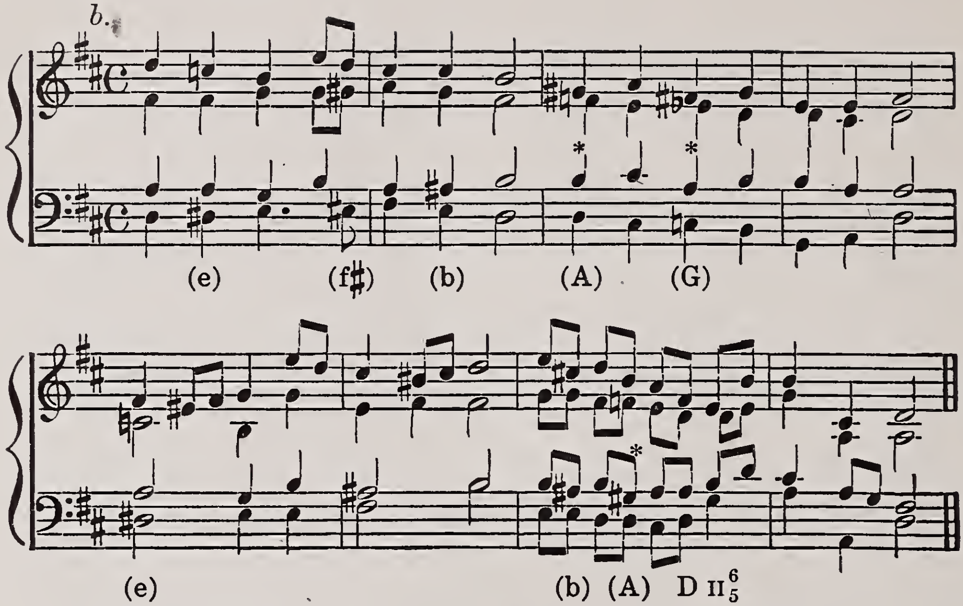
Modulation Through the Use of the vii$^{\circ}_{7^{\circ}}$ Chord of the New Key

226. In the modulations presented so far, the vii$^{\circ}_{7^{\circ}}$ chord may, in every instance, be used instead of the V$_7$ chord. As a means of making a permanent modulation it is not so satisfactory as the V$_7$ chord (*a*), but for the purpose of adding tonal color (transient modulations) it is quite as effective (*b*), Ex. 143.

Ex. 143.



Ex. 143 (Concluded)



227. The $\text{VII}^{\circ}_{7^{\circ}}$ chord, when used as above, should always be a diminished seventh chord, whether the key be major or minor, Ex. 143 *b**.

228. Since the $\text{VII}^{\circ}_{7^{\circ}}$ chord contains neither perfect fifth nor octave, its approach offers no difficulty. It is only necessary to go to the nearest chord tones.

229. These modulations may be written in sequence form as was done with the modulations through the V_7 chord in this lesson.

230. The real character of transient modulations, by means of the V_7 chord, and of the $\text{VII}^{\circ}_{7^{\circ}}$ chord, is described in par. 389.

231. Owing to the similarity of this work to that in the preceding lessons, no assignment will be made. Should it be desired, however, to do work of this kind, it may be well to assign it in the form of original periods and sequences.

LESSON 52

THE SONG-FORM

232. Practically every composition of the average (brief) length is divided into two or three distinct parts. These parts are, usually, about the same length (normally eight measures), close with clearly marked cadences, and are fairly independent in character. Forms of this kind are called *Song-forms*.

233. A Song-form may be defined as a combination of periods according to a certain order.

234. There are two types of Song-forms, the Two-part, and the Three-part Song-form.

THE TWO-PART SONG-FORM

235. The Two-part Song-form contains a period (of the kind written in the past lessons), followed by a period contrasting to it, but having some uniformity in style, Ex. 144 (*a, b*).

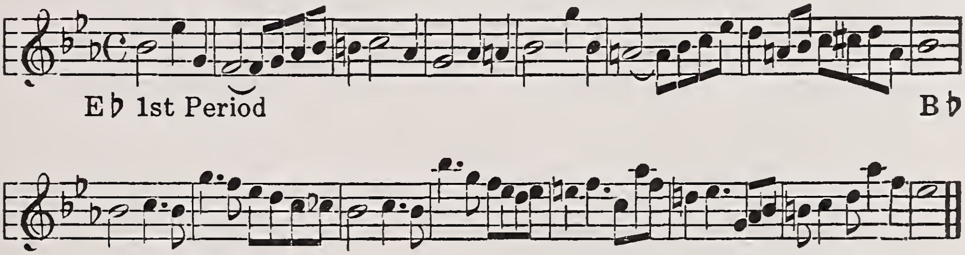
236. The first period closes, usually, in the dominant key (*a*). If the key is minor, it may also close in the relative major (*b*).

237. The most frequent use of this form is found in hymn tunes, folk songs, dances, themes with variations, etc.

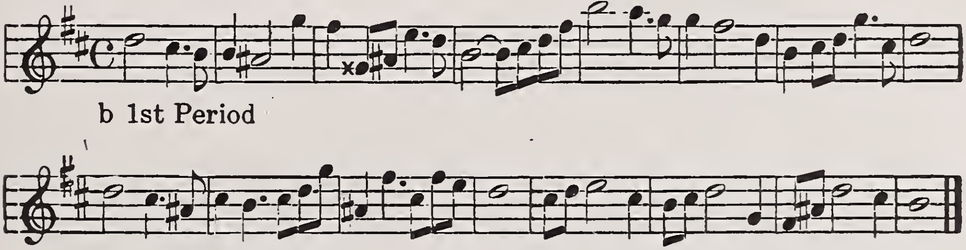
238. Ex. 144 contains two normal Two-part Song-forms, each period containing eight measures. Song-forms written in $\frac{2}{4}$, $\frac{2}{2}$, or $\frac{3}{4}$ measure, usually contain periods 16 measures long.

Ex. 144.

a.



b.



239. Since the Two-part Song-form is now so little used no regular assignment will be made in this form. If desired, work of this kind may be assigned without affecting the continuity of the text.

240. Other names applied to this form are Two-part Primary, Binary, and Bi-partite form.

241. To bring the form of the various Song-forms more clearly before the student the following symbols have been adopted.

——< Half cadence in the tonic key.

——⊣ Perfect authentic cadence in the tonic key.

—— Imperfect authentic cadence in the tonic key.

——▬ Authentic cadence in the dominant key.

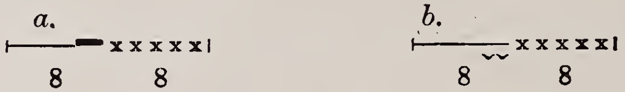
——⌄⌄ Authentic cadence in the mediant key.

x x x x x Contrasting material.

⊢— Marks the beginning.

Ex. 145 contains charts of the Song-forms in Ex. 144, and are read as follows:—in the one at (*a*) the first period is eight measures long, closing in the dominant key, the second period is eight measures long, closing with a perfect authentic cadence in the tonic key; at (*b*) the first period is eight measures long, and closes in the mediant key, and the second period is eight measures long, closing with a perfect authentic cadence in the tonic key.

Ex. 145.



242. Further examples of the Two-part Song-form may be found in the following hymn tunes:

St. Anselm .... Barnby
Sabbath .... L. Mason
St. George .... G. Elvey
Sicilian Hymn

THE THREE-PART SONG-FORM

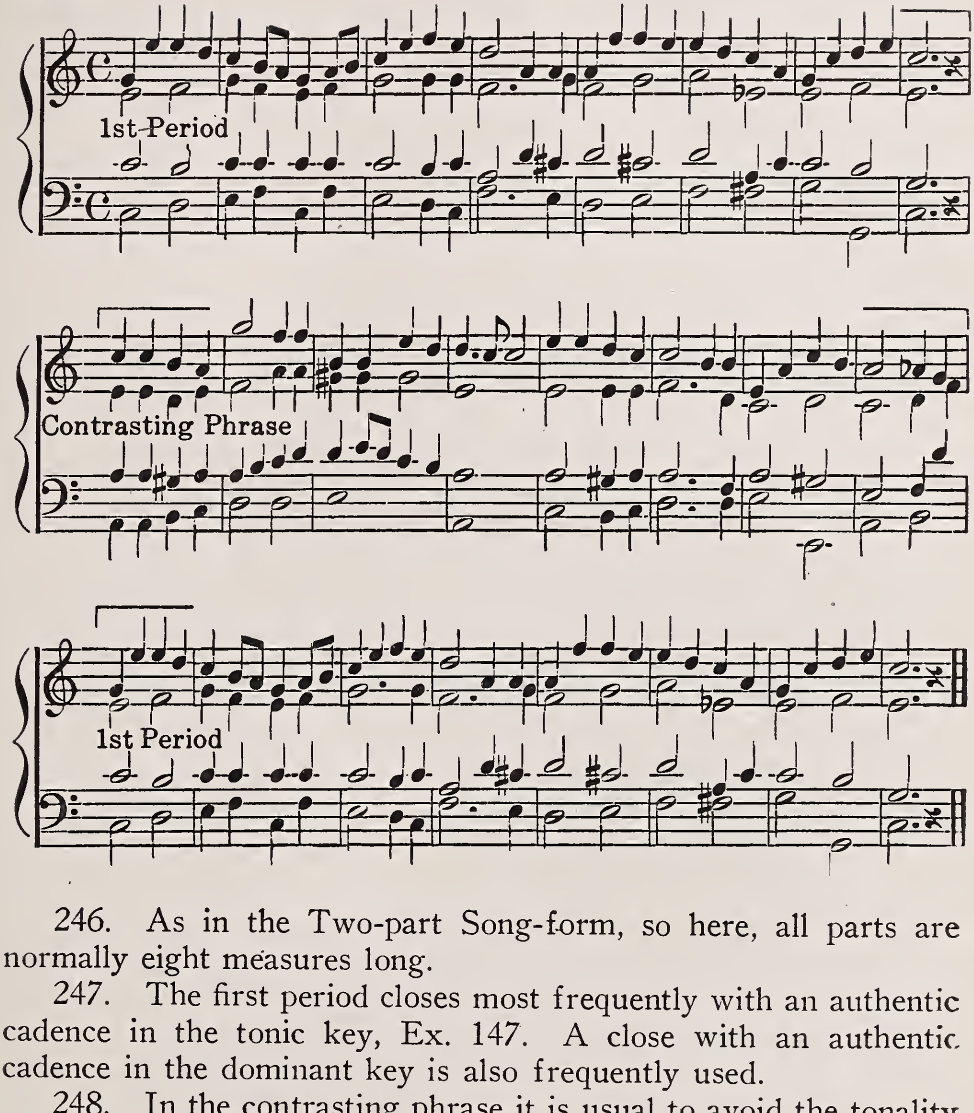
243. The Three-part Song-form, in its simplest construction, comprises a period, followed by contrasting material, usually a phrase, closing with a half cadence, and then a return to the first period. Its fundamental structure is that of three distinct parts, or clauses—the enunciation (first period), the digression (contrasting material), and the restatement (return to the first period), Ex. 146.

244. Other names applied to this form are Three-part Primary, Small Ternary, and Tri-partite form.

245. Since this form dominates practically all of the smaller instrumental pieces and Folk songs, regular assignments in it will be given.

RUSSIAN NATIONAL HYMN

Ex. 146.



246. As in the Two-part Song-form, so here, all parts are normally eight measures long.

247. The first period closes most frequently with an authentic cadence in the tonic key, Ex. 147. A close with an authentic cadence in the dominant key is also frequently used.

248. In the contrasting phrase it is usual to avoid the tonality of the first key. The dominant (*b*), and the relative major or minor (*a*) keys are most frequently used, Ex. 147. This part closes usually with a half cadence in the tonic key. Notice in (*b*), that the contrasting phrase closes in the dominant key, and that by adding the minor seventh to the final chord it is changed to a half cadence in the tonic key.

Ex. 147.

a.

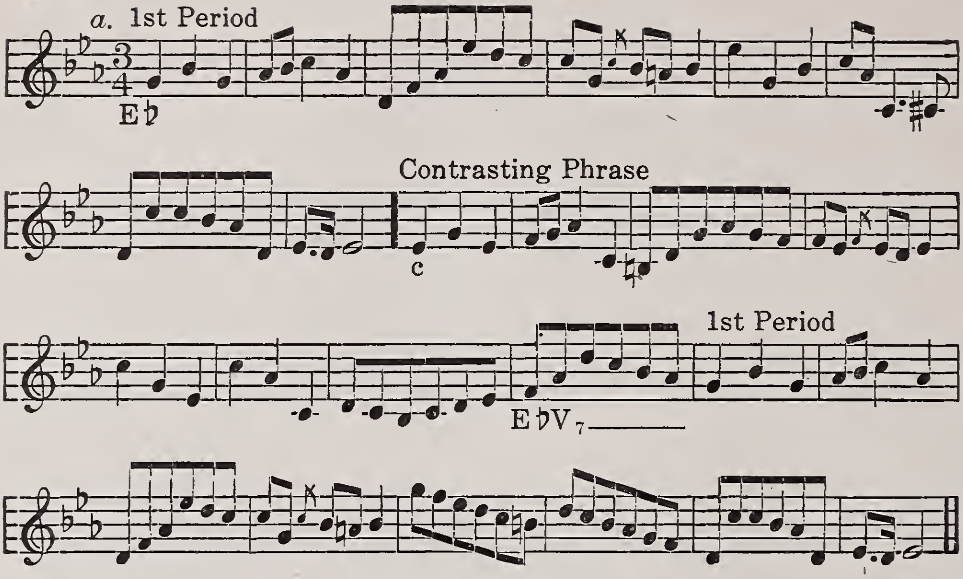


Chart: |—— 8 ——| x x x x < 8 —— 8 ——|

b.

Mendelssohn. Song Without Words, No. 9.

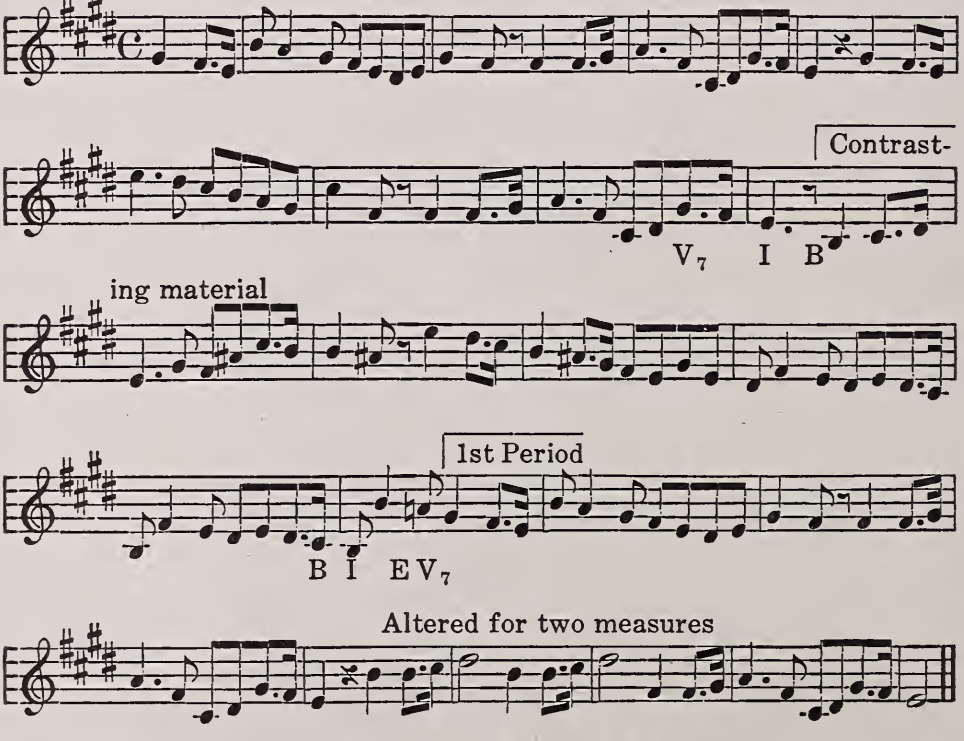
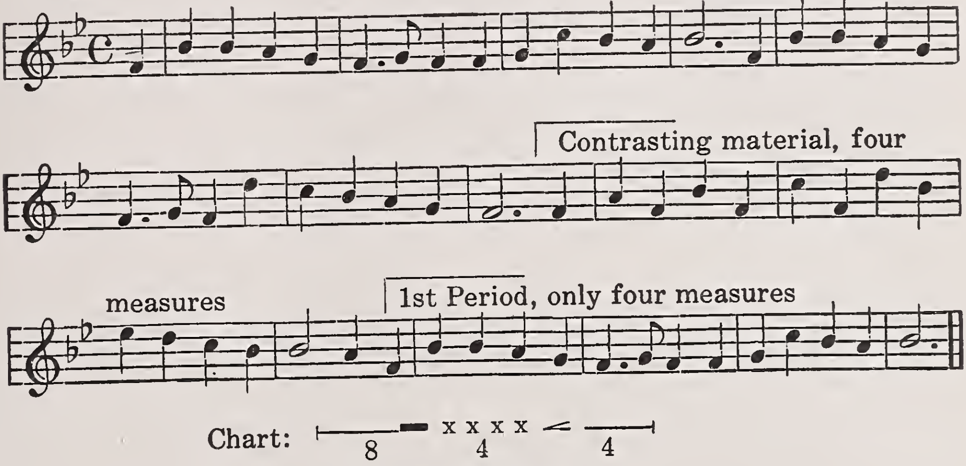


Chart: |—— 8 ——| x x x x x < 8 —— 8 x x x|

249. The contrasting phrase following a normal eight measure period may be only four measures long. In that case it is customary to reduce the return to the first period also to four measures, Ex. 148.

Ex. 148. Seraph. G. W. Fink.



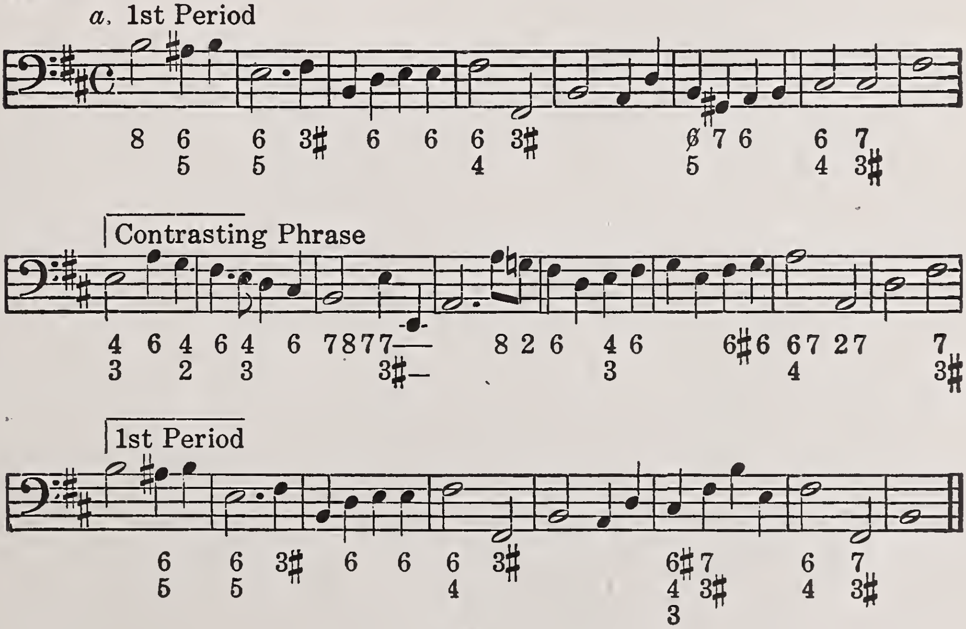
ASSIGNMENT 52

Harmonize *a* as usual, making the soprano as interesting as possible.

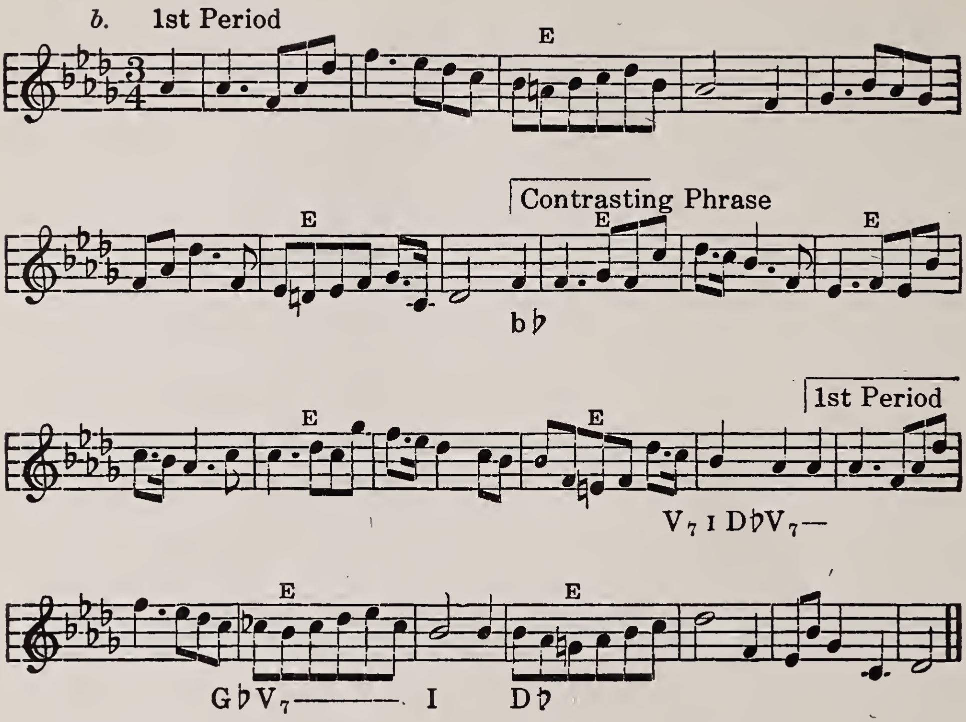
In harmonizing *b* make the closing cadences of the different parts as strong as possible. The melody is so constructed that this may be done.

Regular assignments in writing Song-forms will be made from time to time. Should, however, more work of this kind be desired, it may be assigned according to individual needs or desires.

Ex. 149.



Ex. 149 (Concluded)



LESSON 53

The Coda

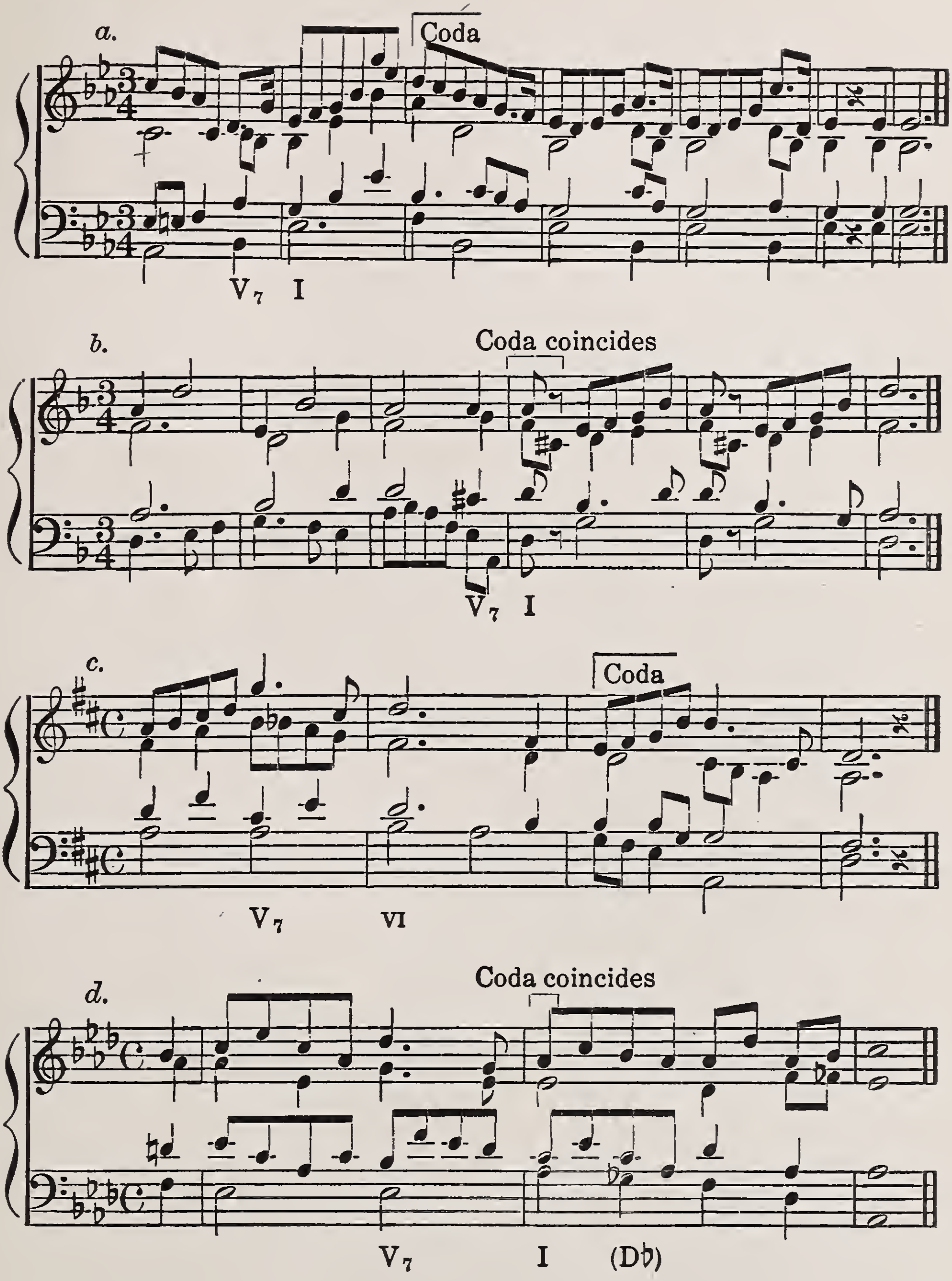
250. A Coda is an extension added to the end of a composition (or one of its parts) for the purpose of bringing it to a more satisfactory close. It is usually a cadence formula repeated and may be developed from a motive from the main part, Ex. 150 (*c, d*) or from an entirely new idea (*b*).

251. The cadence at the end of the main part immediately preceding the coda may be Authentic (*a, b, d*), or Deceptive (*c*). The Coda, in either case, may coincide with the main part (*b, d*), or may come immediately after it (*a, c*).

252. It is a common practice to touch upon the subdominant key in the coda (*d*).

253. The length of the coda depends upon the length of the composition it closes. Two to four measures is a fair length for a Song-form. Codas as short as this are more properly called Codettas.

Ex. 150.

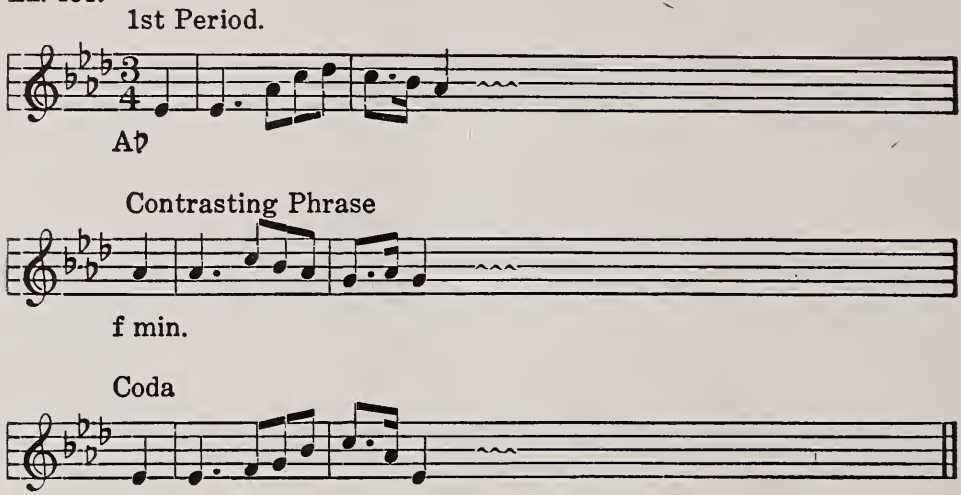


ASSIGNMENT 53

Using the measures given in Ex. 151 as the beginning of the 1st Period, contrasting phrase, and Coda, respectively, write a Three-part Song-form, and Coda. The Coda may exceed four measures. If it does, it is better to extend it to eight measures.

Write an original Three-part Song-form, taking as a model of style, perhaps, the Nocturne out of Mendelssohn's Midsummer Nights Dream. Add a Coda to parts I, and III.

Ex. 151.



LESSON 54

The Suspension

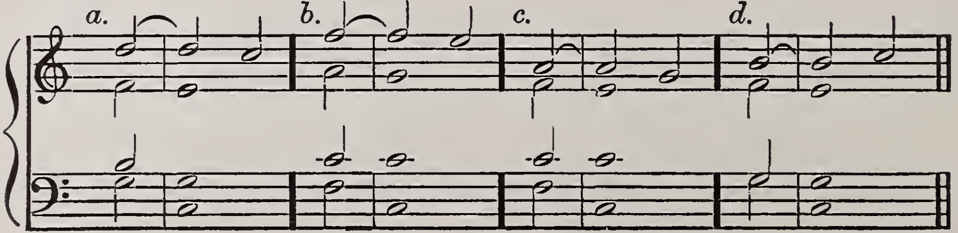
254. One of the oldest, and most frequently used non-harmonic tones is the Suspension. The Suspension may be defined as "an *accented, prepared* dissonance, which temporarily displaces the chord-tone, to which it resolves by going down one degree."

255. It occasionally rises in resolving. It is then called a Retardation, Ex. 152 (*d*). This will not be treated at this time.

256. In this lesson the Suspension will be used only in the soprano. A fuller, and more detailed treatment will be given in Lessons 78-80, but because it is such an important non-harmonic device, and is so frequently found, it will receive some recognition from this point on.

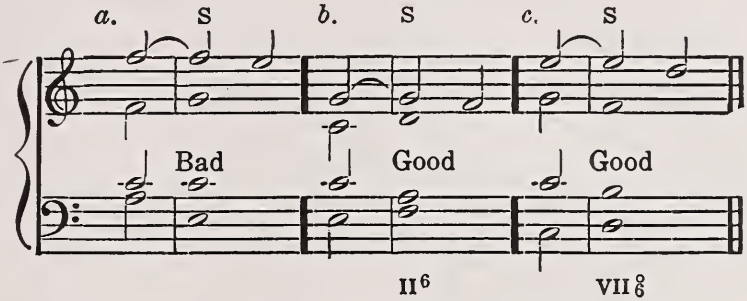
257. The Suspension may resolve to the root (*a*), third (*b*), or fifth (*c*), of a chord, Ex. 152.

Ex. 152.



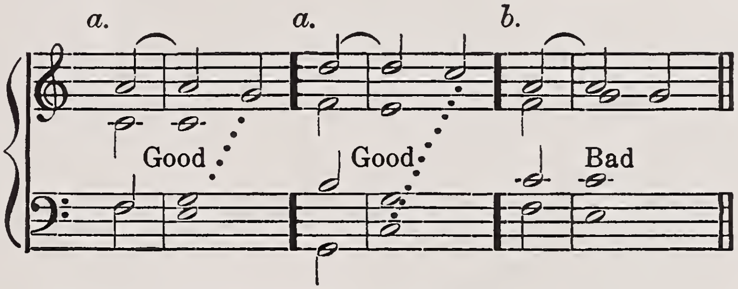
258. When the Suspension resolves to the third of the chord, it is better not to have the third in another voice, Ex. 153 (*a*), unless it be the third of a II^6 or a VII^6 chord (*b*).

Ex. 153.



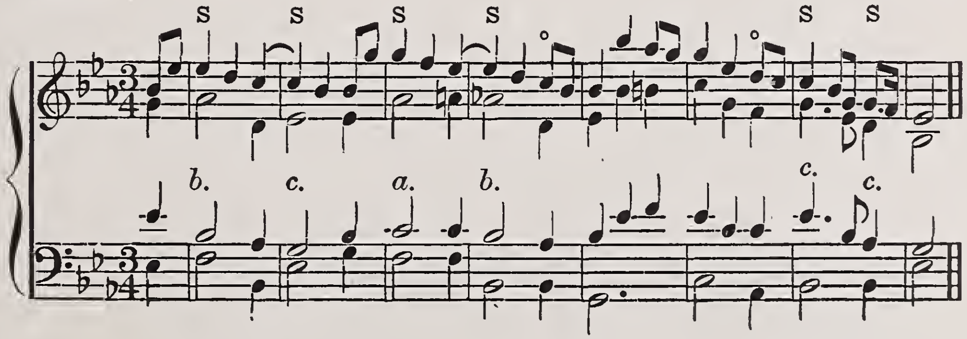
259. Should the note to which the Suspension resolves be in one of the lower voices, care must be taken to keep it at least a ninth below the Suspension, Ex. 154 (*a*). Its presence a second below is forbidden (*b*).

Ex. 154.



260. The Suspension will be indicated by the letter S. The chord under it should be one that contains the next note as its root, Ex. 155 (*a*), third (*b*), or (*c*).

Ex. 155.



ASSIGNMENT 54

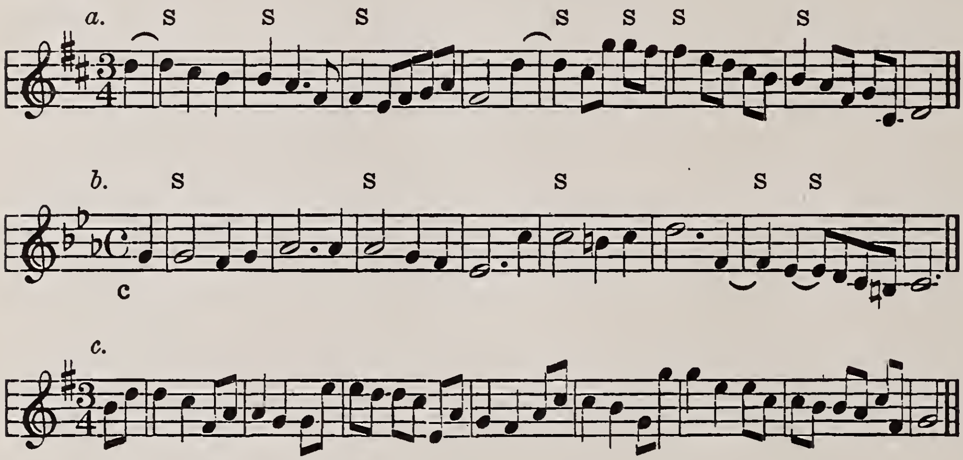
The location of the suspensions is marked in *a* and *b*.

In *c* it is left for the student to decide their location. There are seven possibilities.

Write an original period introducing suspensions. Use the solutions of *a, b,* and *c* as models.

Non-harmonic tones will not be marked in future lesson. The exercises are so written, however, that they may be introduced. In working out solutions the student should bear this in mind.

Ex. 156.



LESSON 55

SECONDARY CHORDS OF THE SEVENTH

THE SUPERTONIC SEVENTH CHORD IN FUNDAMENTAL POSITION

261. The Supertonic seventh chord was first presented in Lesson 26, but with special reference to its use in cadences. In the present lesson its treatment will be more general, and in root position only.

262. The Supertonic seventh chord is probably the most interesting, as well as the most used of the secondary seventh chords. Not only is it an excellent substitute for the subdominant chord, but, as will be seen in later lessons, it allows chromatic alteration of any, or all, of its parts, except the seventh, while still retaining its identity as a supertonic seventh chord.

263. Its chief function is in the cadence, but it may also be introduced effectively in the course of an harmonic succession.

264. It may be well to say at the outset, that if the student will remember that this (as well as all chords of the seventh) is but a triad with the seventh above the root added, and that the tones of this triad still progress to the next chord as heretofore, much of the difficulty in handling chords of the seventh will have disappeared. It is the seventh of the chord, being a dissonant interval, that requires special treatment, and on which the student should center his attention.

265. To remind the student, the introduction and resolution of the seventh, as well as the chords to which the II_7 chord may resolve, are again presented.

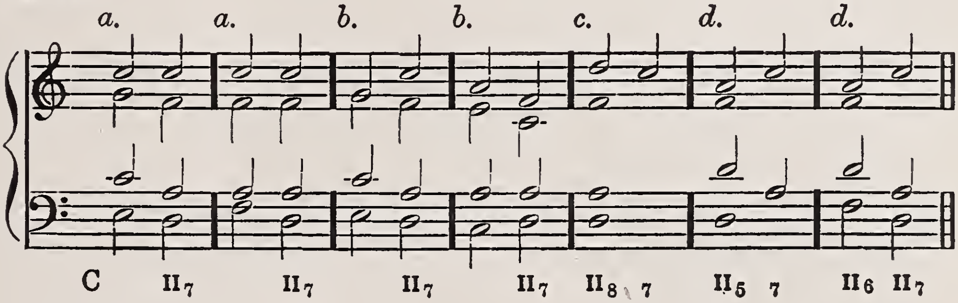
266. In its introduction the seventh should be:

(*a*) Prepared, either directly, or (*b*) by substitution, i. e., the note of preparation is in the preceding chord, but not in the same voice;

(*c*) Treated as a passing seventh;

(*d*) Approached in an upward direction from some other chord tone, Ex. 157.

Ex. 157.



267. In resolving, the seventh may:

(*a*) Descend one degree;

(*b*) Ascend one degree, if the bass goes to the note of resolution, or its octave;

(*c*) Remain stationary (passive resolution, par. 152), Ex. 158.

268. The chord of resolution may be any chord (triad or chord of the seventh) that contains the note to which the seventh resolves, except that the note of resolution may not be the seventh of a chord, Ex. 158. The following are the most frequently used:

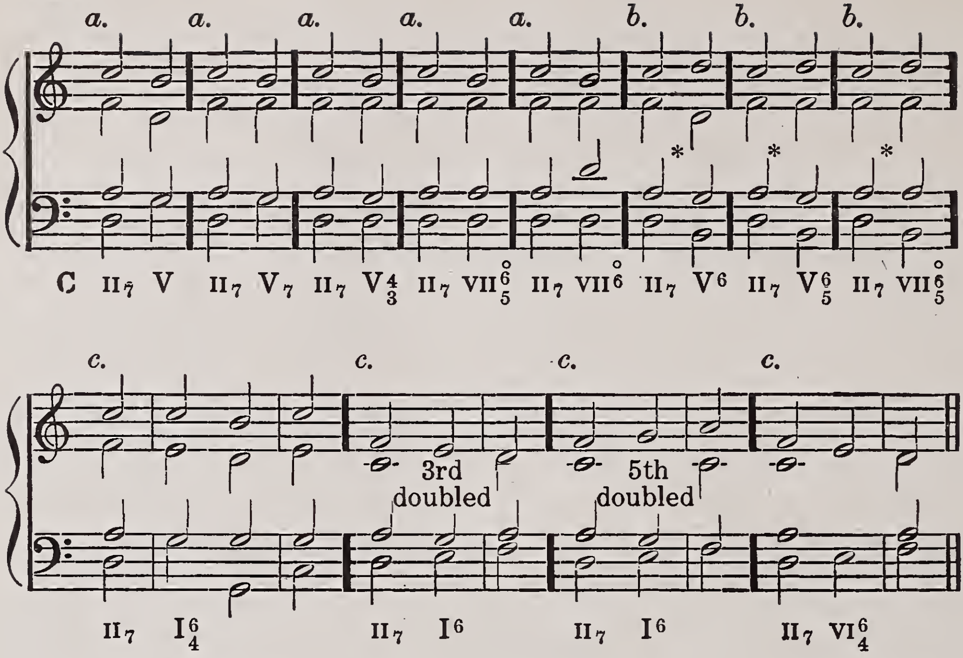
(*a* and *b*) To some form of V, V_7, V_9, VII°, VII°_7.

(*c*) To I^6_4 (cadencing), I_6, and VI^6_4.

269. In the first group the seventh resolves down (or up, *); in the second group the seventh is stationary.

270. The treatment of this chord is the same in major and minor keys.

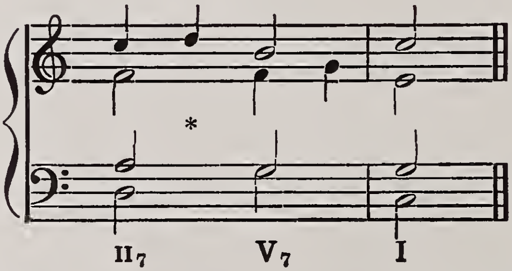
Ex. 158.


a. a. a. a. a. b. b. b.
* * *
C II7 V II7 V7 II7 V4/3 II7 VII°6/5 II7 VII°6 II7 V6 II7 V6/5 II7 VII°6/5
c. c. c. c.
3rd doubled
5th doubled
II7 I6/4 II7 I6 II7 I6 II7 VI6/4

271. In progressing to the chord of resolution it is only necessary to *treat the seventh as directed, and lead the other voices to the nearest chord tones.*

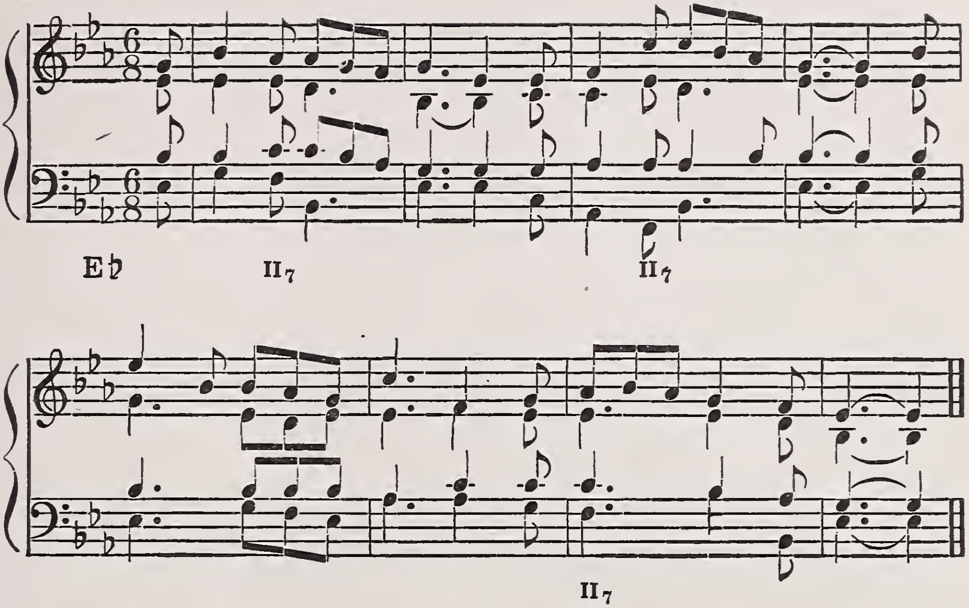
272. The seventh of this chord, as well as that of any chord of the seventh, instead of going directly to its resolution, may first move up to the root, as in Ex. 159, and then go to the note of resolution. This is called a delayed, or ornamental resolution. (See also par. 94, *c, d*)

Ex. 159.



273. Ex. 160 contains several Supertonic seventh chords in root position.

Ex. 160.



274. The purpose of assigning exercises like *a* and *b* in the "Assignment," is to acquaint the student with the introduction and resolution of the II$_7$ chord. It is therefore strongly urged that, in all lessons where figured basses are given, whether with or without a soprano, the student make a careful study of the chord progressions.

ASSIGNMENT 55

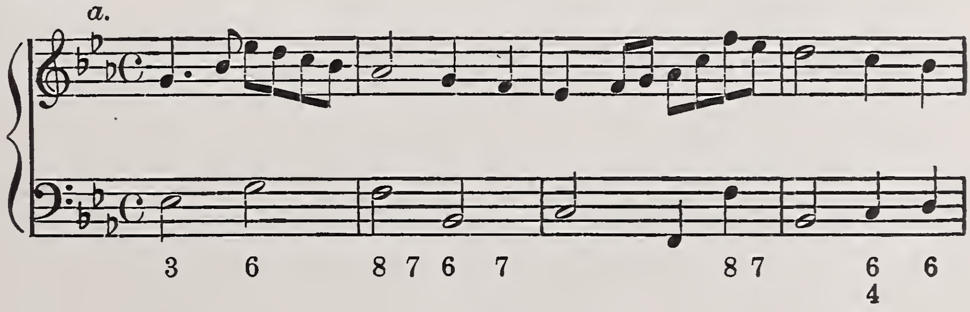
To *a*, add the alto and tenor.

Harmonize *b* as usual.

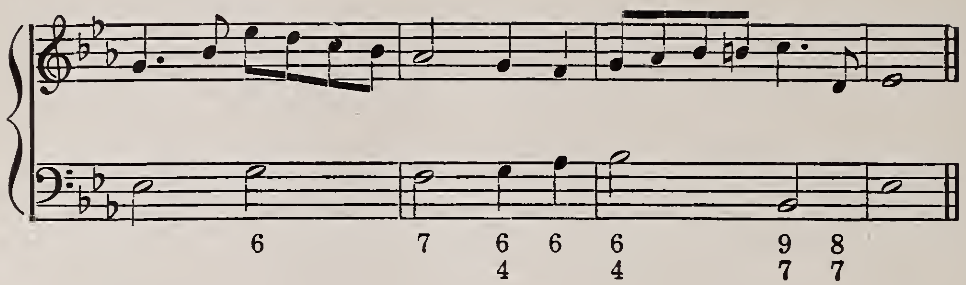
In *c* the location of the II$_7$ chords is marked with an *.

Write an eight measure original exercise introducing some II$_7$ chords.

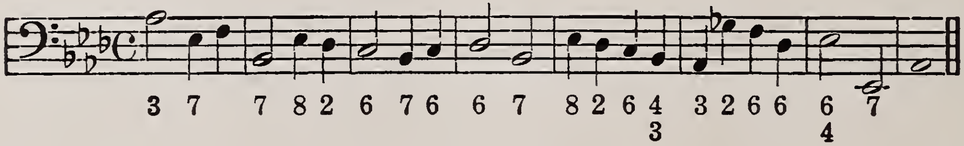
Ex. 161.



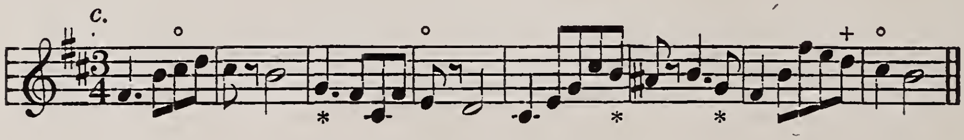
Ex. 161 (Concluded)



b.

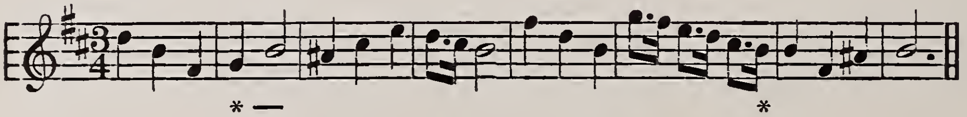


c.

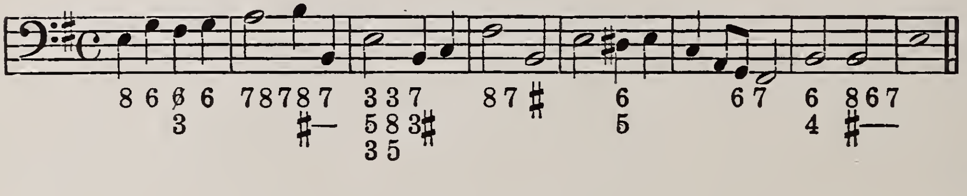


ADDITIONAL EXERCISES

a.



b.



LESSON 56

Inversions of the Supertonic Seventh Chord

275. All inversions of the Supertonic seventh chord are available. Their resolutions, like those in root position, may be divided into two groups, those in which the seventh descends (or ascends exceptionally), and resolve to some form of V, V$_7$, V$_9$, vii°, or vii°$_7$ (Ex. 162, *a*); and those with stationary seventh, that resolve to I$^6_4$ (cadencing or passing), I$_6$, or vi$^6_4$ (*b*).

276. A detailed description of these resolutions is not needed since all that is necessary is to treat the seventh as directed, and go

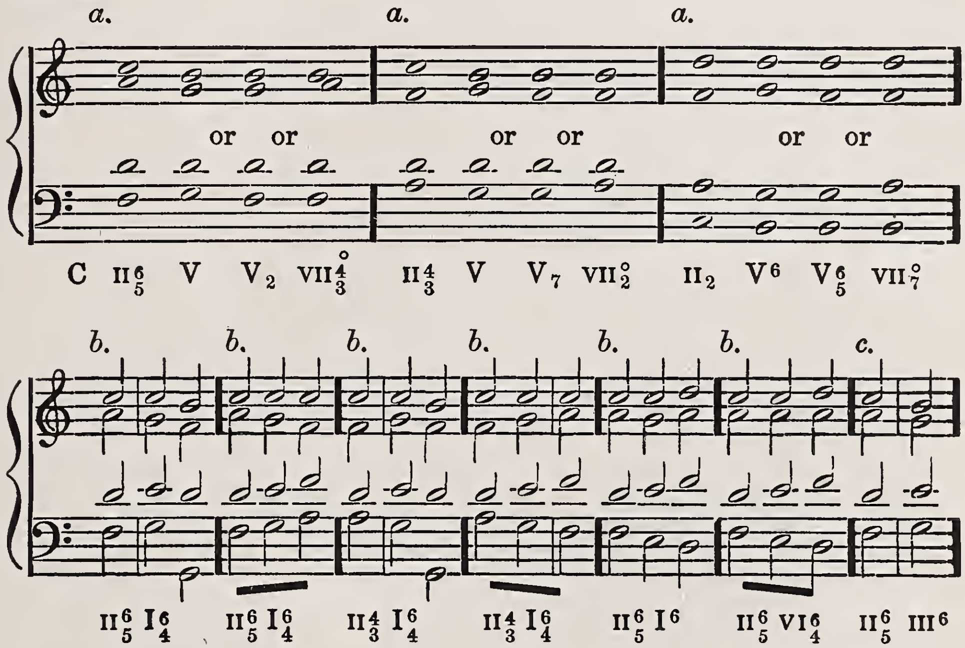
to the nearest chord tones of the chord desired. The form of the chord of resolution will automatically take care of itself.

277. The resolution to III^6, with doubled third, may at any time substitute the resolution to the cadencing I^6_4 chord (*c*).

278. The treatment of the inversions of the Supertonic chord is the same in major and minor keys.

279. Analyze carefully the resolutions in Ex. 162.

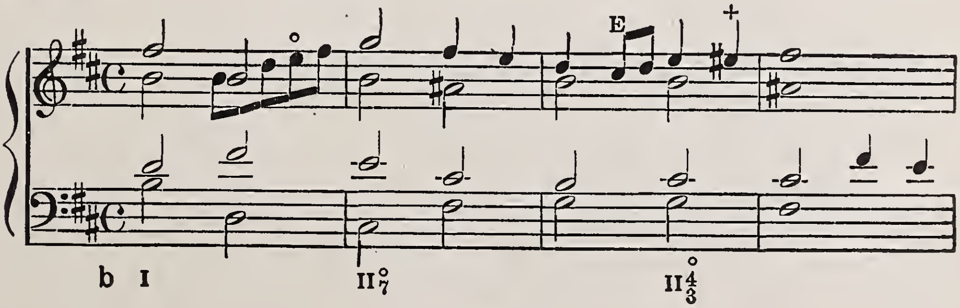
Ex. 162.


a.
a.
a.
or or
or or
or or
C II^6_5 V V_2 $\text{VII}^{\circ 4}_{3}$ II^4_3 V V_7 VII°_2 II_2 V^6 V^6_5 VII°_7
b.
b.
b.
b.
b.
b.
c.
II^6_5 I^6_4 II^6_5 I^6_4 II^4_3 I^6_4 II^4_3 I^6_4 II^6_5 I^6 II^6_5 VI^6_4 II^6_5 III^6

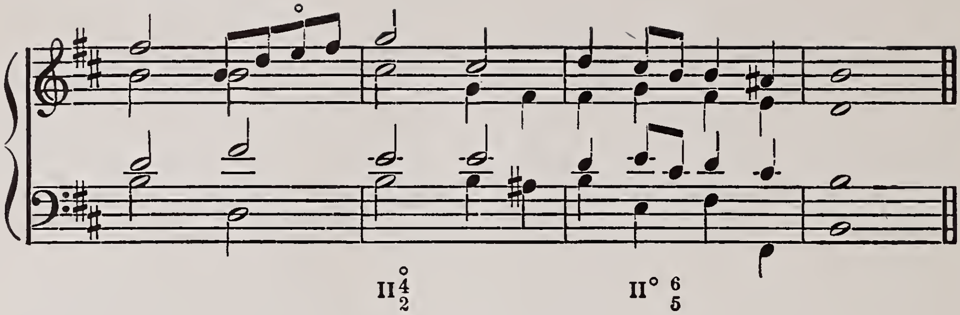
280. The first inversion of the Supertonic chord is, without a doubt, the most interesting form of this chord. In this form it is called "Chord of the Added Sixth" by some, and by others, "Chord of the Subdominant Sixth," it being considered a Subdominant triad with the sixth added.

281. Ex. 163 contains all the inversions of the Supertonic seventh chord.

Ex. 163.



Ex. 163 (Concluded)



ASSIGNMENT 56

To *a* add the alto and soprano.

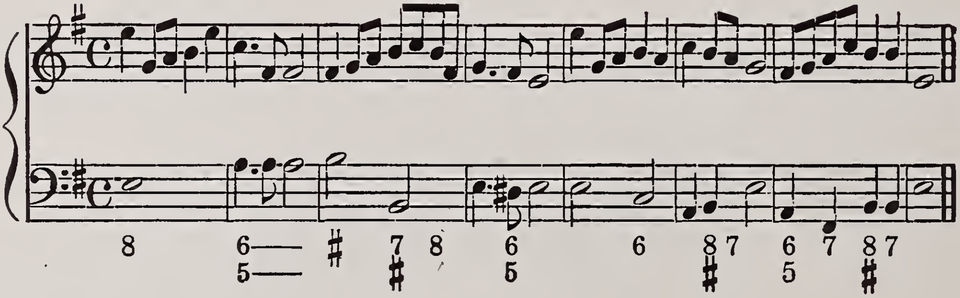
Harmonize *b* as usual.

In *c* the location of the Supertonic seventh chords has been marked with an *.

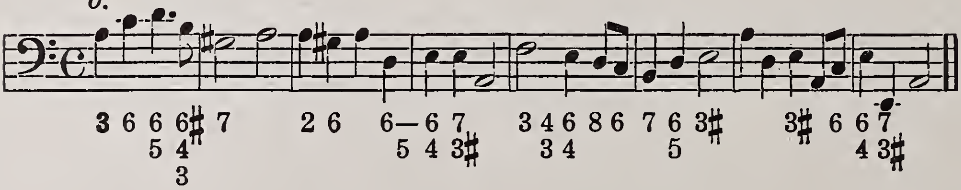
Harmonize *d* as usual, introducing Supertonic seventh chords in any form.

Ex. 164.

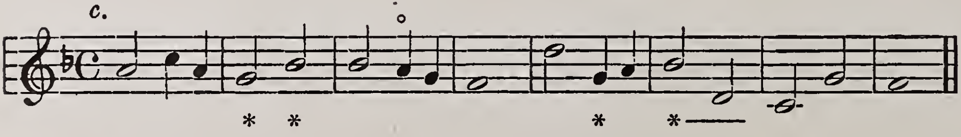
a.



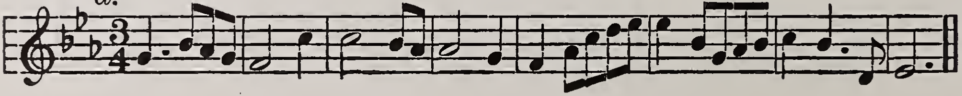
b.



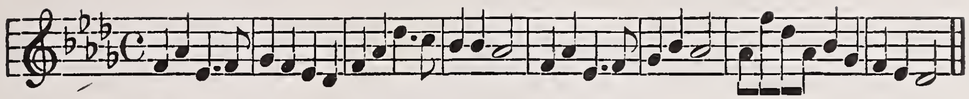
c.



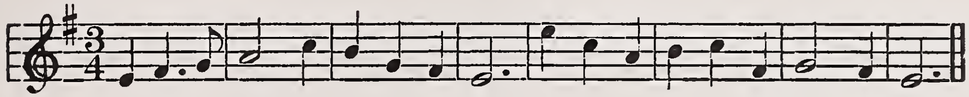
d.



a.



b.



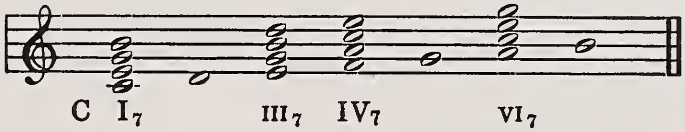
LESSON 57

Secondary Seventh Chords in Major Keys

ROOT POSITION

282. Since, as was stated in Lesson 26, a chord of the seventh may be built on every diatonic degree of the key, those still to be treated are I_7, III_7, IV_7, and VI_7, Ex. 165.

Ex. 165.

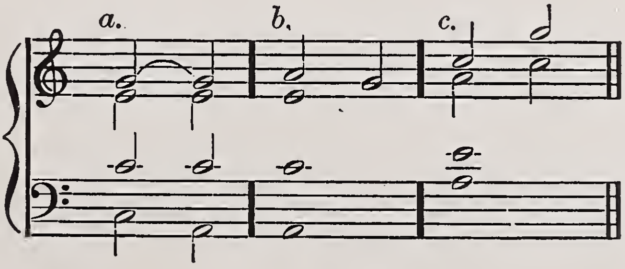


283. These chords were first presented in Lesson 33, but only in sequences of successive chords of the seventh in major keys, resolving cadentially. A more general presentation will now be made.

284. The introduction of the seventh of these chords is very much like that of the II_7 chord, i. e.:

(*a*) By preparation;
(*b*) As a passing seventh;
(*c*) By skipping to it in an upward direction from another tone of the same chord, if it is a minor seventh, Ex. 166.

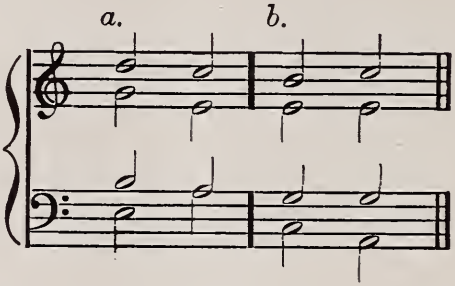
Ex. 166.



285. The resolution of the seventh is also like that of the II_7 chord, i. e.:

(*a*) Should descend one degree;
(*b*) May ascend one degree if the bass goes to the note of resolution of the seventh, Ex. 167.

Ex. 167.



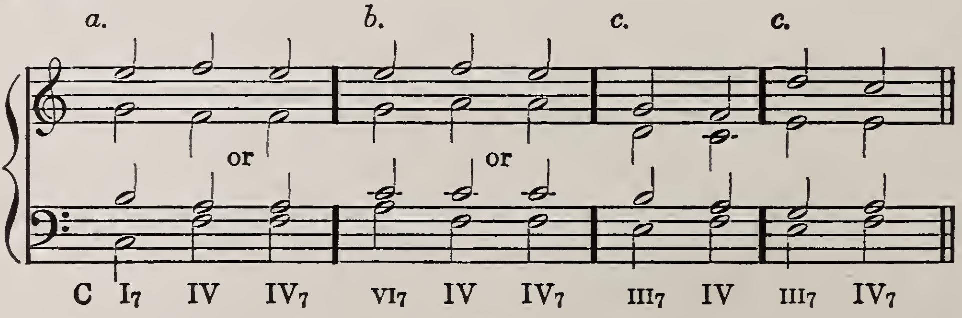
286. There are a few cases in which the seventh ascends, even though the bass does not go to the note of resolution. These will be mentioned as they occur.

287. The Passive resolution (stationary seventh), while very effective in resolving the V_7, vii_7, and ii_7 chords, is not so good with other chords of the seventh. It is for this reason that it has been omitted. Should, however, its use be desired, it is only necessary to follow the directions for voice leading given in par. 152 and 267, in resolving any of the chords of the seventh.

288. These chords may resolve to any chord, triad or chord of the seventh, that contains the note of resolution of the seventh (see par. 268). The student is asked, however, to confine himself to the following resolutions:
(*a*) To chords a fourth higher (or fifth lower); called the cadencing resolution;
(*b*) To chords a third lower;
(*c*) To chords a second higher. This is not so frequently used, Ex. 168.

289. Since the voices in all chords progress the same in each of the above resolutions, it is unnecessary to illustrate more than one of each.

Ex. 168.



290. The leading of the voices in resolving these chords of the seventh is the same as with all chords of the seventh, namely—

treat the seventh as directed, and lead the other voices to the nearest chord tones.

291. The student is asked to notice the following specific directions, which pertain only to *root* position of these chords:

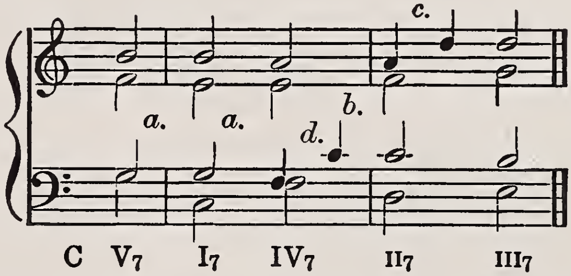
(*a*) When resolving to chords of the seventh a fourth higher, omit the fifth and double the root in alternate chords (the first chord being, usually, complete);

(*b*) When going to chords a third lower, whether to a triad, or chord of the seventh, the seventh ascends one degree, because the bass goes to the note of resolution;

(*c*) When resolving to chords of the seventh a second higher, omit the fifth and double the root in the first chord so that the seventh in the chord of resolution may be prepared;

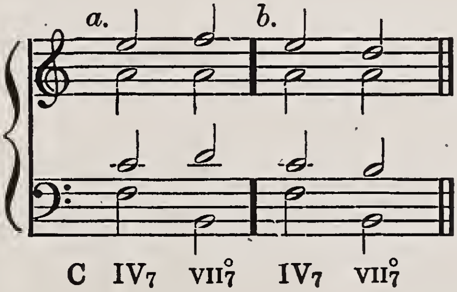
(*d*) When an incomplete chord of the seventh is to resolve to a chord of the seventh a third lower, add first the missing interval so that the seventh of the chord of resolution may be prepared, Ex. 169.

Ex. 169.



292. When resolving the IV$_7$ chord to a chord of the seventh a fourth higher, it is better to have the seventh ascend, Ex. 170 (*a*), to avoid doubling the leading tone (*b*). There is nothing objectionable in the progression at *b* when used in a sequence, Ex. 88 *a*.

Ex. 170.



293. For the treatment of chords of the seventh in sequences, the student is referred to par. 149 for those of the cadencing resolution, and to par. 314 for those resolving to chords a third lower.

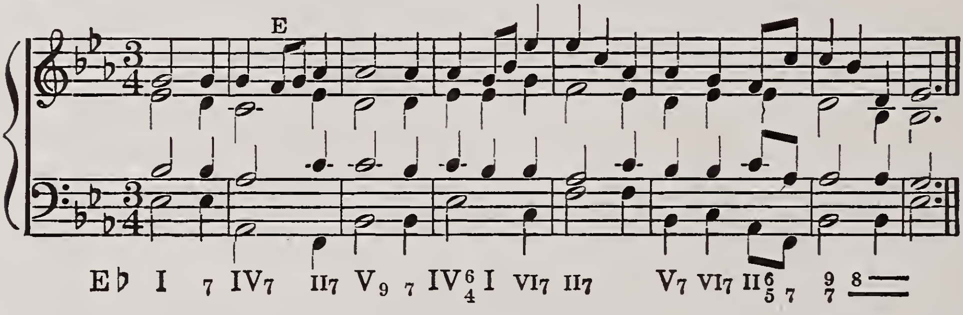
294. In selecting a chord of resolution, try various resolu-

tions, and use the one most desirable. Do not forget that it is often better to resolve to a triad than to force a resolution to a chord of the seventh.

295. No specific number of chords of the seventh need be introduced in the following exercises. It may be well, however, to introduce at least three, other than V_7, VII°_{7}, and II_7.

296. Example 171 introduces several secondary chords of the seventh.

Ex. 171.



ASSIGNMENT 57

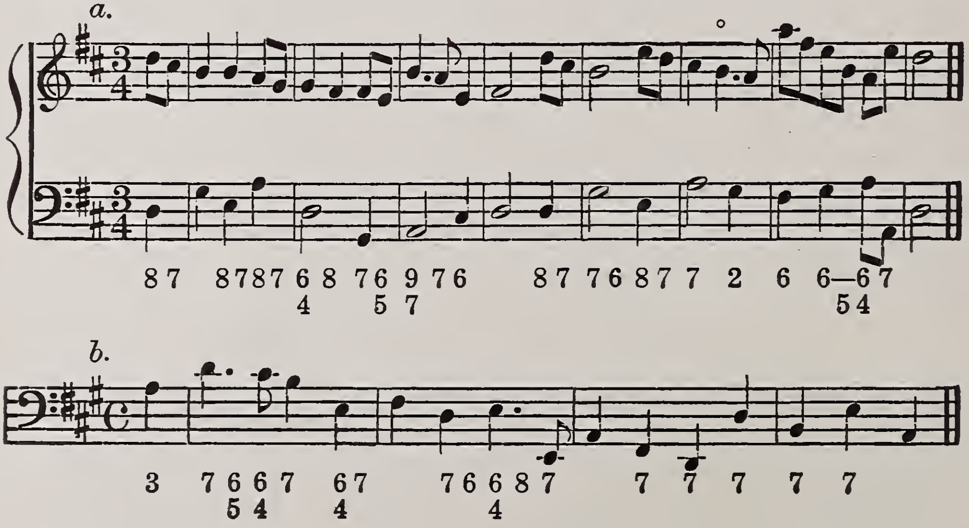
To *a,* add the alto and tenor.

Harmonize *b* as usual.

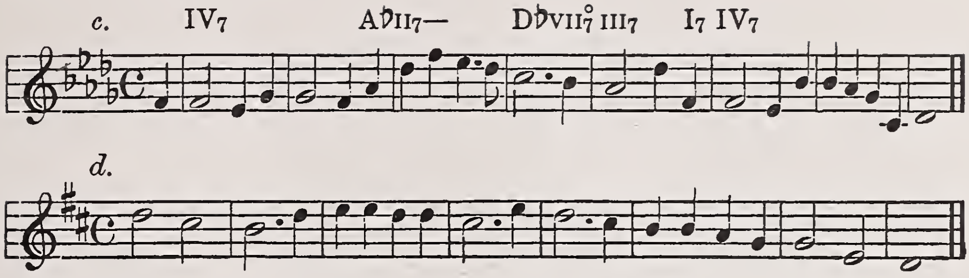
In *c* the secondary seventh chords to be used are indicated.

Harmonize *d,* introducing not less than three secondary seventh chords other than V_7, VII°_{7}, and II_7.

Ex. 172.

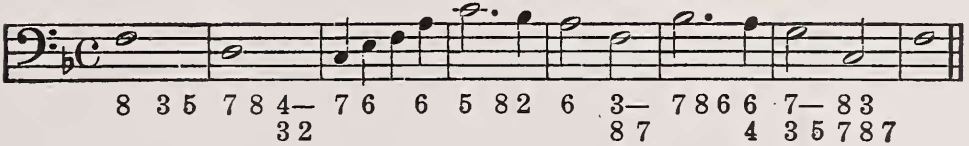


Ex. 172 (Concluded)

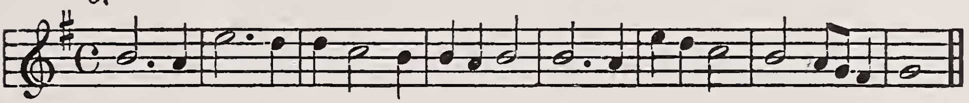


ADDITIONAL EXERCISES

a.



b.



LESSON 58

Secondary Seventh Chords in Minor Keys in Root Position

297. The remaining chords of the seventh in minor keys still to be treated are I_7, III'_7 IV_7, and VI_7.

298. Owing to the interval of an augmented second between the sixth and seventh degrees in the Harmonic minor scale, the choice of resolution of secondary seventh chords is restricted. There is not the uniformity in their resolution as in major keys, and sequences of any kind are restricted as to their length.

299. If the student will keep in mind the directions given in earlier lessons, to treat the seventh as directed, and go to the nearest chord tones with the other voices, he will avoid much of the difficulty.

300. The choice of the chord of resolution is as in major keys—to chords a third lower, a fourth higher, and a second higher. Further directions pertaining to this will be found in par. 304.

301. The seventh is introduced as in major keys.

302. In resolving, the seventh should descend, but may ascend when the bass goes to the note of resolution (*a*), and in the cadencing resolution of I_7, and III'_7 (*b* at *), Ex. 173.

303. The other voices go to the nearest chord tones.

304. Observe the following directions when resolving a chord of the seventh to a chord of the seventh, both in root position:—

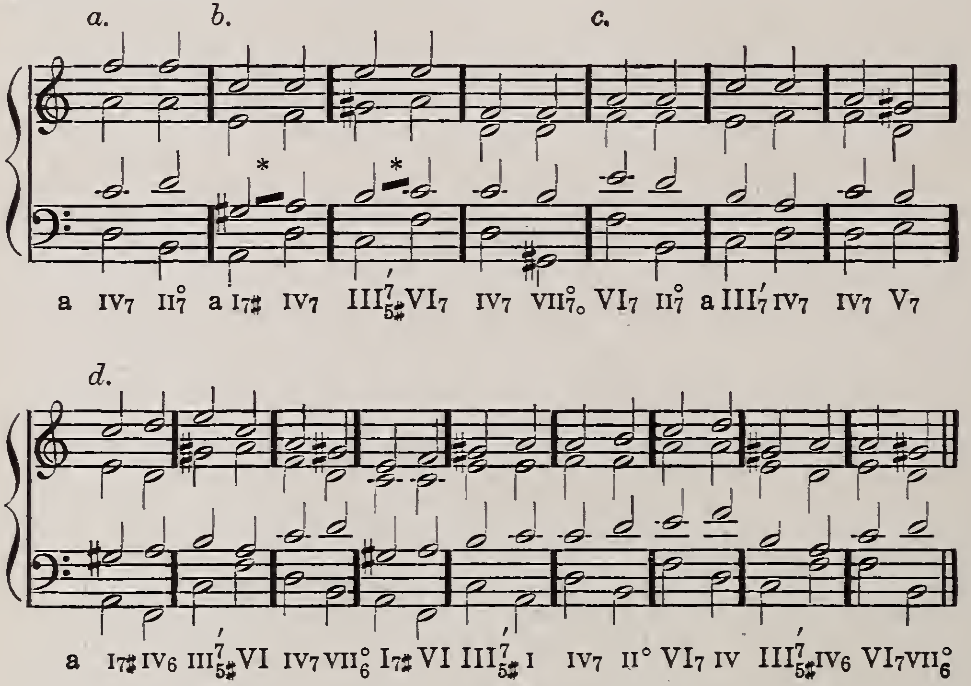
(*a*) They may resolve to chords a third lower, and are treated as in major keys. Only one resolution is illustrated since the voices in the others are led the same;

(*b*) They may resolve to chords a fourth higher (or a fifth lower). Notice in this, that the seventh of I_7, and III'_7, ascends. Notice also, that when the seventh ascends, the fifth is *not* omitted in alternate chords;

(*c*) The III'_7, and IV_7 only, may resolve up a second. Notice in III'_7, that the fifth is omitted and the root doubled in order to prepare the seventh of the next chord;

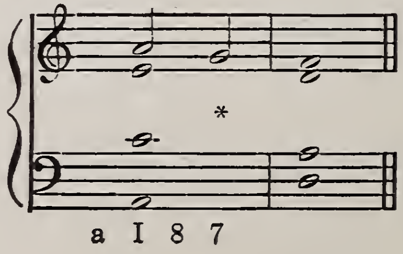
(*d*) These chords may all resolve to triads (in root position or inverted), Ex. 173.

Ex. 173.


a. b. c.
*
*
a IV7 II°7 a I7♯ IV7 III7 5♯ VI7 IV7 VII°7 VI7 II°7 a III′7 IV7 IV7 V7
d.
a I7♯ IV6 III7 5♯ VI IV7 VII°6 I7♯ VI III7 5♯ I IV7 II° VI7 IV III7 5♯ IV6 VI7 VII°6

305. The cadencing resolution of the I_7 chord is most satisfactory when used with a passing seventh. The seventh is then notated as in the original minor scale (unaltered), Ex. 174.

Ex. 174.



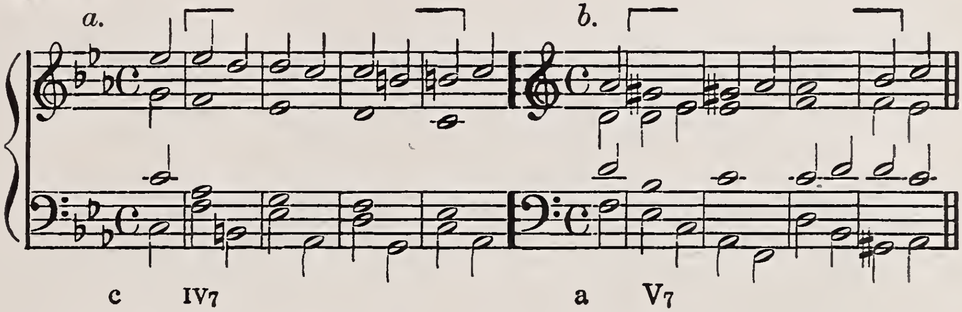
306. Owing to the interval of an augmented second between the sixth and seventh degrees in the Harmonic minor scale, the extent to which sequences in minor keys may be carried is limited. The maximum length of sequences of secondary seventh chords in root position is as follows:

(*a*) The cadencing resolution may continue for seven chords. The first chord must be IV$_7$, with fifth omitted, Ex. 175.

(*b*) Resolving down a third may also continue for seven chords. The first chord must be a complete V$_7$ chord.

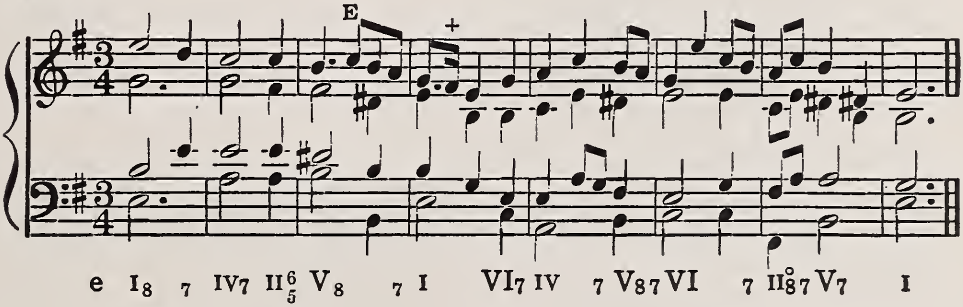
307. Sequences may begin on chords other than those mentioned above, but this will, in every case, shorten the sequence.

Ex. 175.



308. Exercise 176 contains several secondary seventh chords.

Ex. 176.



ASSIGNMENT 58

To *a*, add the alto and tenor.

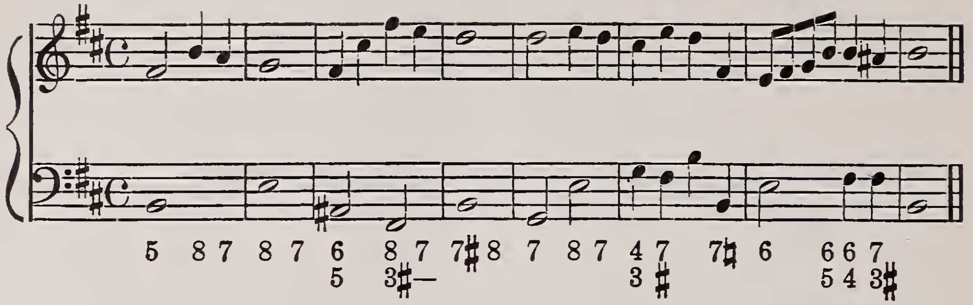
Harmonize *b* as usual.

In *c* the chords of the seventh are marked.

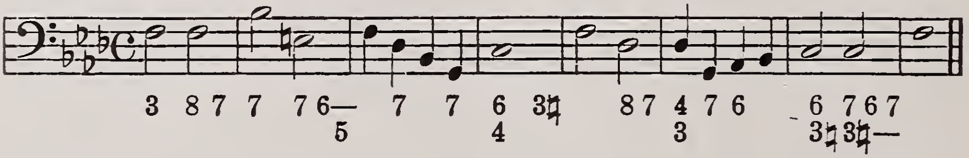
In *d* introduce at least three chords of the seventh, other than V$_7$, VII°$_{7°}$, and II°$_7$.

Ex. 177.

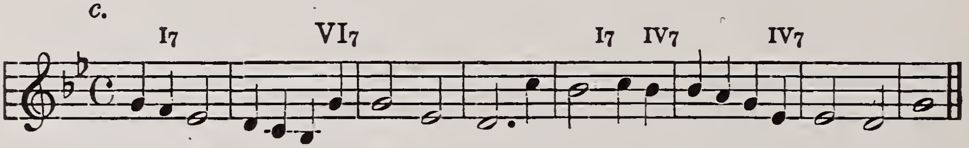
a.



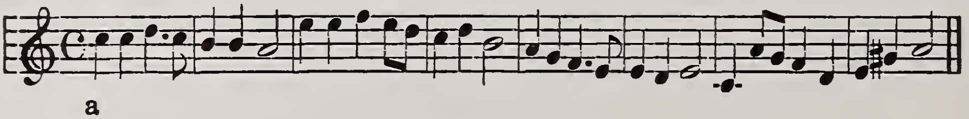
b.



c.

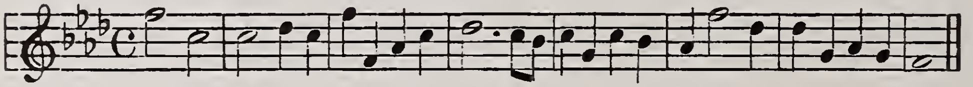


d.

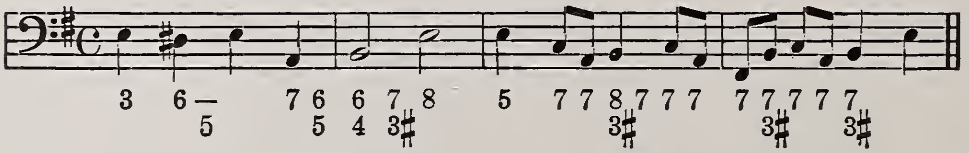


ADDITIONAL EXERCISES

a.



b.



LESSON 59

Inversions of Secondary Chords of the Seventh in Major Keys

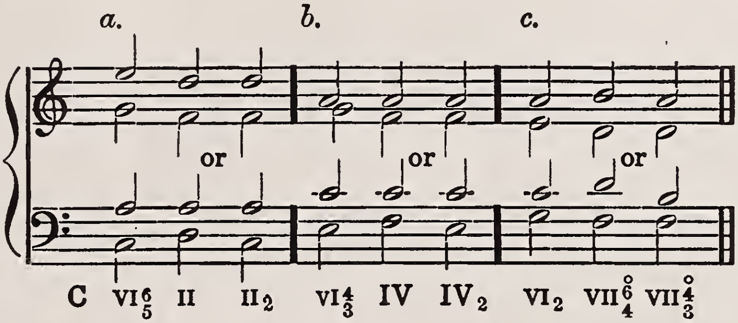
309. When inverted, chords of the seventh must always be complete.

310. Inverted secondary seventh chords, like those in root position, may resolve to any chord that contains the note of resolution of the seventh. It is, however, better to restrict the resolution to chords (triads or chords of the seventh) a fourth higher (a); a third lower (b); and a second higher (c). The first two are the most frequently used, Ex. 178.

311. The treatment of the seventh, and the leading of the voices in resolving are the same as in root position, i. e., resolve the seventh as directed, and go to the nearest chord tones of the chord desired.

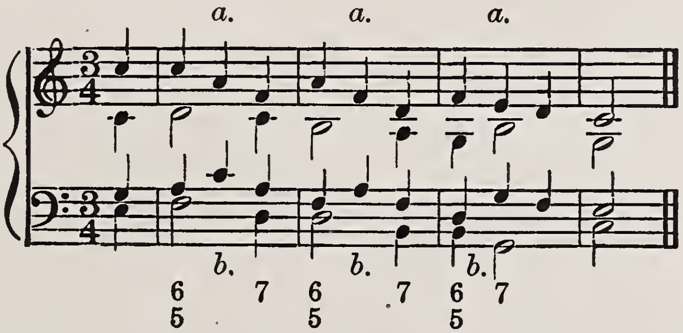
312. Only a few of the resolutions have been illustrated, since the others would be but transpositions of these.

Ex. 178.



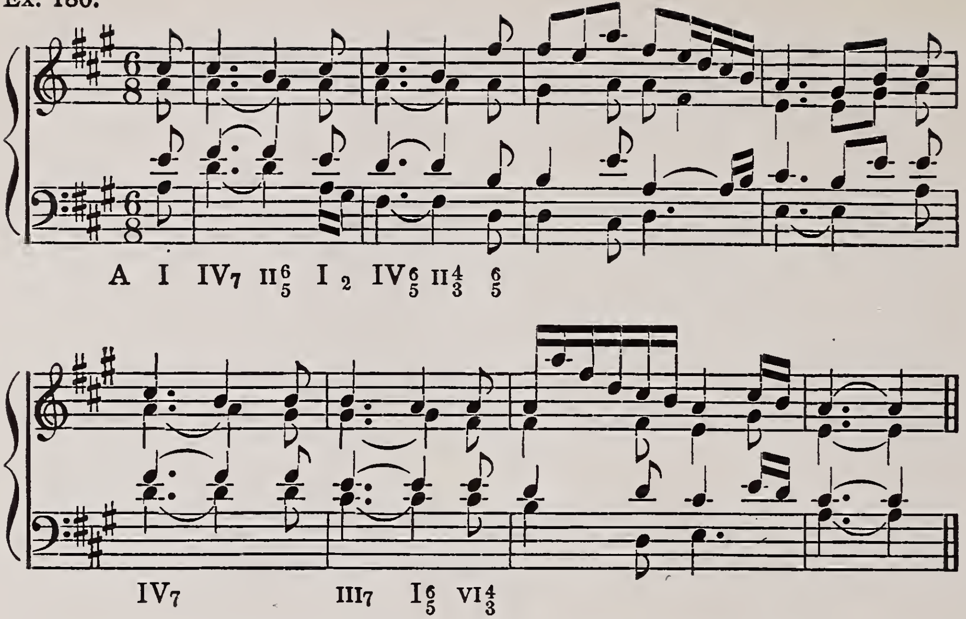
313. Chords of the seventh with minor or diminished seventh may move freely from one position (*a*), or inversion (*b*), of the chord to another. The seventh resolves only when going to another chord, Ex. 179.

Ex. 179.



314. Ex. 180 contains a number of inverted chords of the seventh.

Ex. 180.

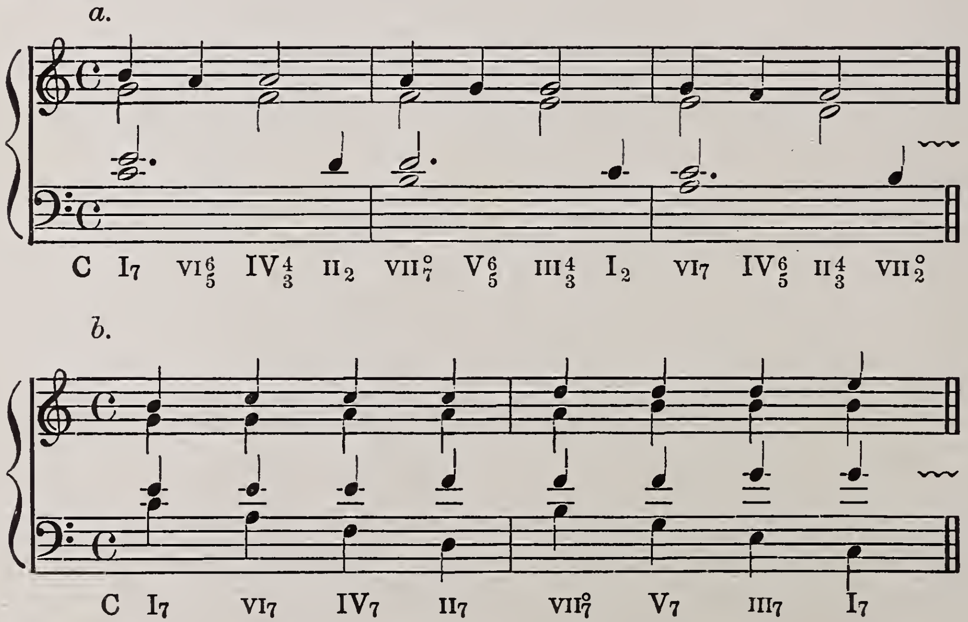

A I IV$_7$ II$^6_5$ I$_2$ IV$^6_5$ II$^4_3$ $^6_5$
IV$_7$ III$_7$ I$^6_5$ VI$^4_3$

315. Sequences of chords of the seventh resolving to chords a third lower may be written as in Ex. 181 (*a* and *b*). They are, however, better with inverted chords of the seventh (*a*), than with those in root position (*b*).

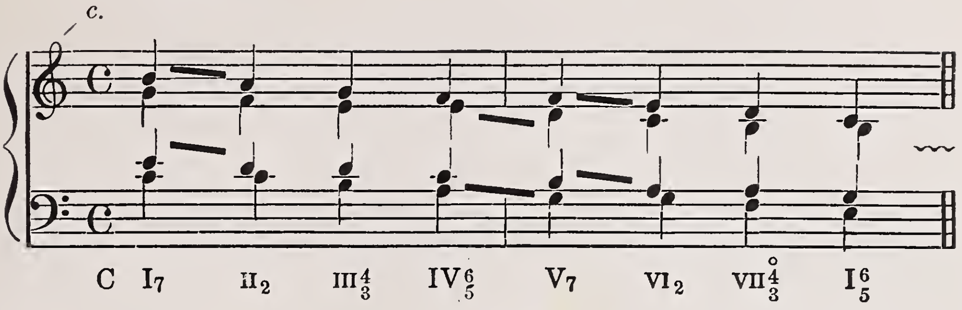
316. Sequences of chords of the seventh resolving to chords a second higher should not be used because of consecutive fifths (*c*).

317. For sequences of the cadencing resolution see par. 149.

Ex. 181.


a.
C I$_7$ VI$^6_5$ IV$^4_3$ II$_2$ VII$^\circ_7$ V$^6_5$ III$^4_3$ I$_2$ VI$_7$ IV$^6_5$ II$^4_3$ VII$^\circ_2$
b.
C I$_7$ VI$_7$ IV$_7$ II$_7$ VII$^\circ_7$ V$_7$ III$_7$ I$_7$

Ex. 181 (Concluded)



ASSIGNMENT 59

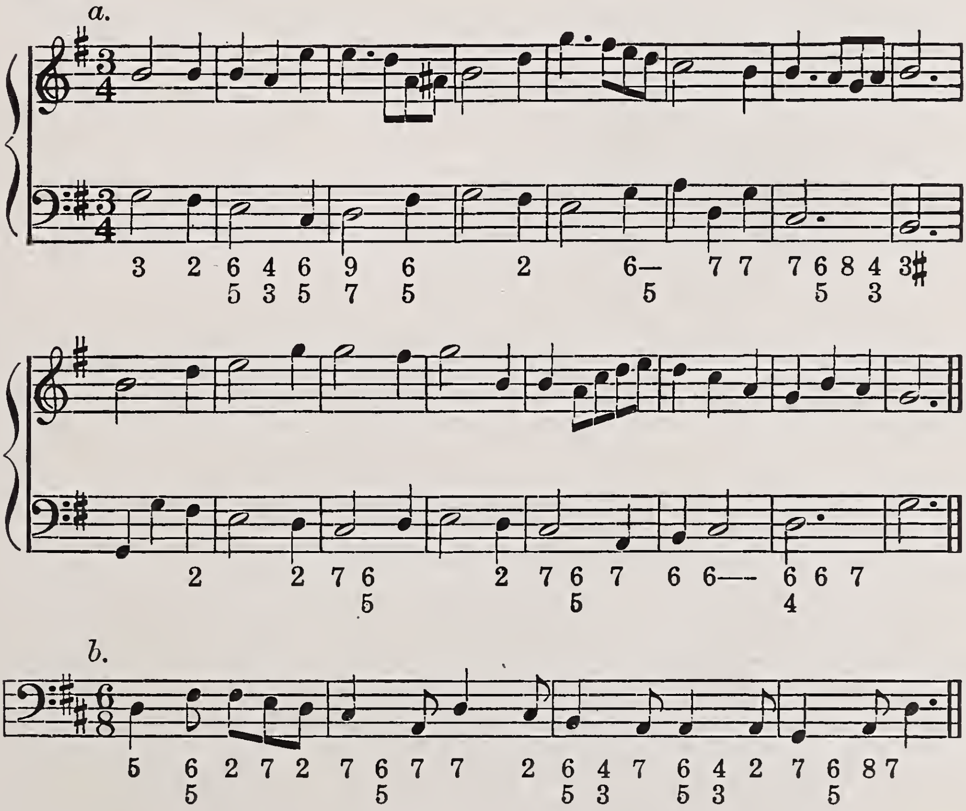
To *a*, add the alto and tenor.

Harmonize *b* as usual.

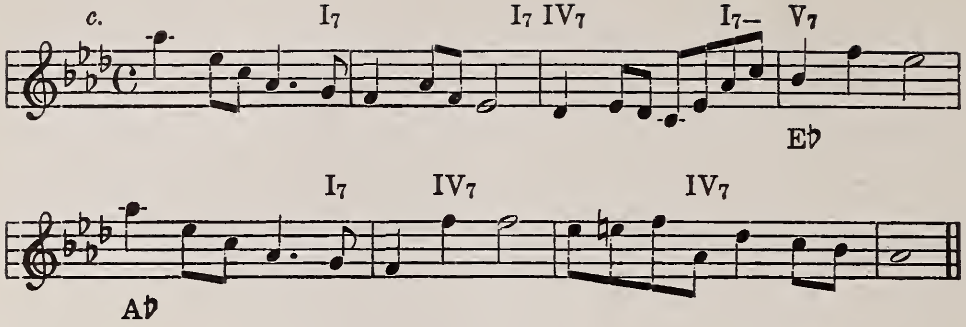
In *c* introduce the chords of the seventh called for. Although indicated as in root position, they are to be used inverted if possible.

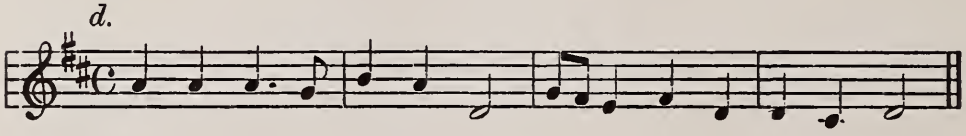
In *d* introduce at least three inverted secondary chords of the seventh, other than VII°$_7$ and II°. Others should also be used.

Ex. 182.

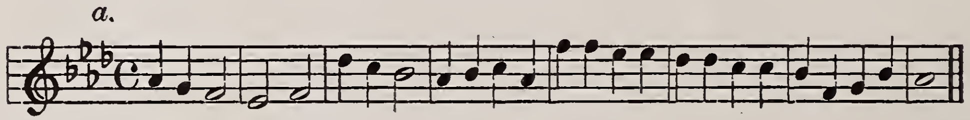


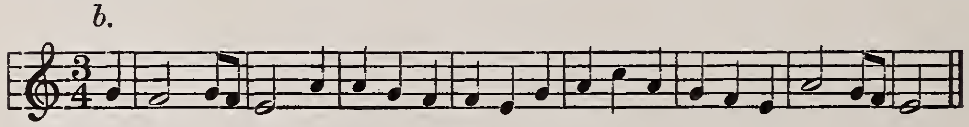
Ex. 182 (Concluded)





ADDITIONAL EXERCISES





LESSON 60

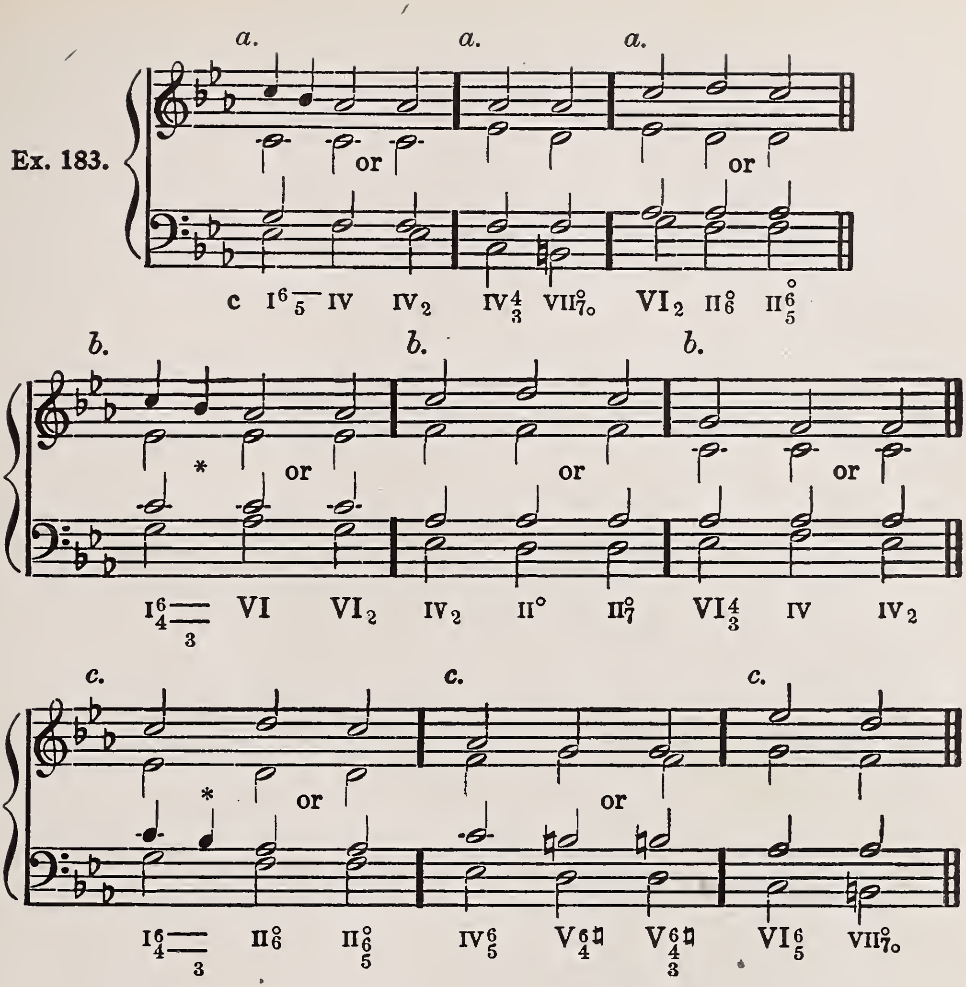
INVERSIONS OF SECONDARY CHORDS OF THE SEVENTH IN MINOR KEYS

318. When introducing inversions of chords of the seventh in minor keys, the same difficulty is met as when they are in root position, i. e., the augmented second between the sixth and seventh degrees. Because of this it is better to restrict the use of inversions to those of the I_7, IV_7, and VI_7 chords. Inversions of the I_7 chord are best when used with passing seventh, Ex. 183 (*b* and *c* at *).

319. As in major keys, so in minor, these chords may resolve to triads or chords of the seventh a fourth higher (Ex. 183, *a*), a third lower (*b*), or a second higher (*c*). The last is rather infrequently used.

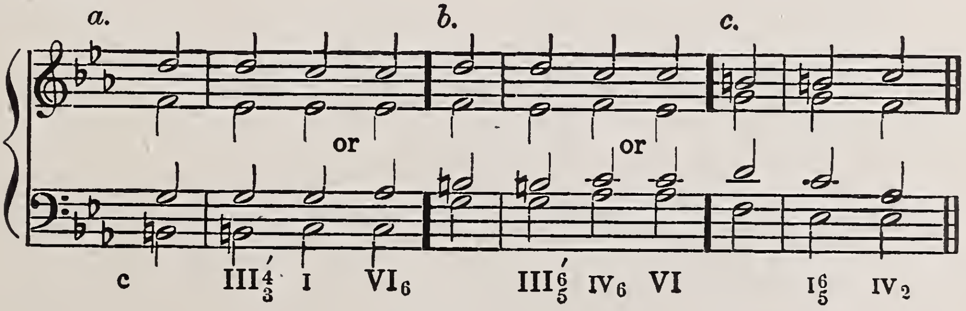
320. The directions for the voice leading is the same as in major keys, i. e., treat the seventh as directed, and lead the other voices to the nearest chord tones.

Ex. 183.



321. The reason for advising the student not to use inversions of the III′$_7$, or of the I$_7$ with major seventh, is because of their extreme dissonance, and the difficulty in handling them. In Ex. 184, however, several resolutions of inversions of these chords have been illustrated so that the student may have some idea of their use and sound.

Ex. 184.



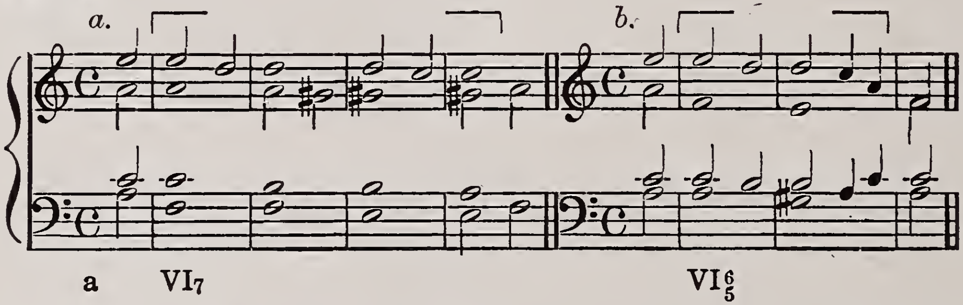
322. Sequences of inverted chords of the seventh in minor keys are restricted as to their length for the same reason that sequences of chords of the seventh in root position are restricted. The maximum length of sequences is as follows:

(*a*) When resolving down a third, they may continue for seven chords; and

(*b*) When resolving cadentially, they may continue for four chords. In either case the first chord must be VI_7, Ex. 185.

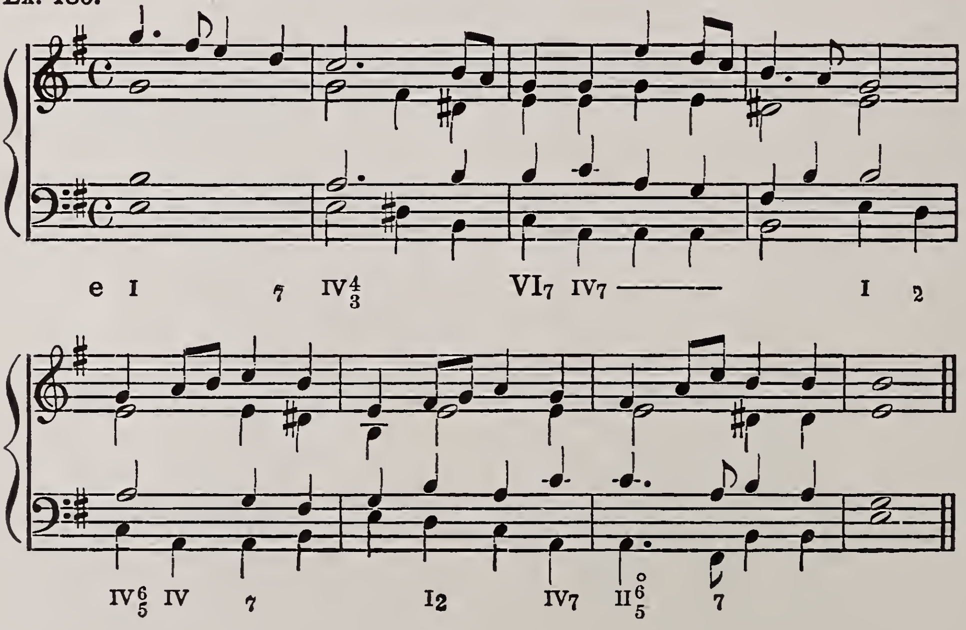
323. Sequences may begin with chords other than that mentioned above, but this will, in every case, shorten the sequence. The first chord may be inverted or in root position.

Ex. 185.



324. Ex. 186 contains a number of secondary seventh chords in their inverted form.

Ex. 186.



ASSIGNMENT 60

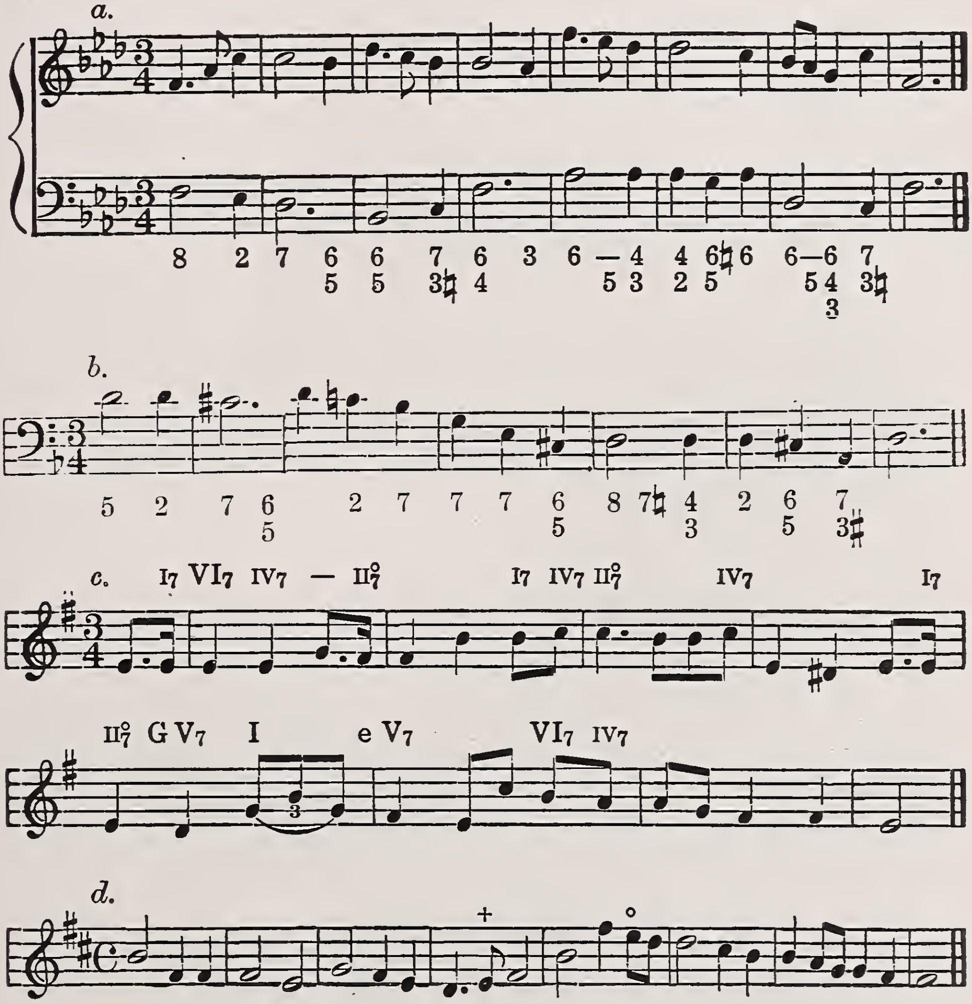
To *a,* add the alto and tenor.

Harmonize *b* as usual.

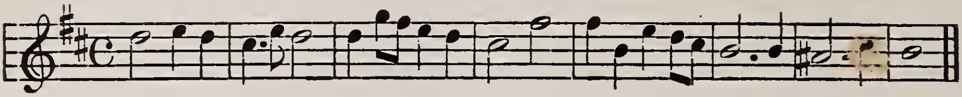
In *c* introduce inversions of the chords of the seventh called for. Invert at least five.

In *d* introduce at least three inversions of chords of the seventh, other than V_7, $II°_7$, $VII°_7$.

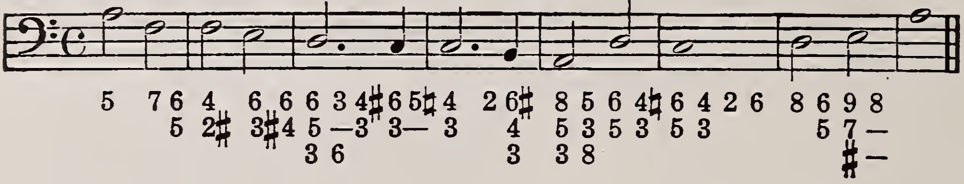
Ex. 187.



a.



b.



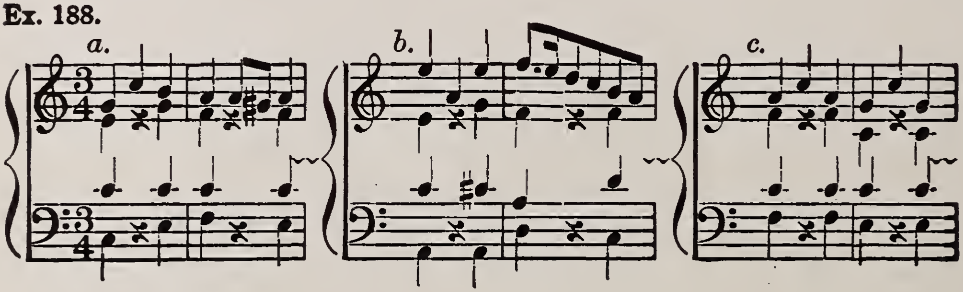
LESSON 61

Three-Part Song-Form

ASSIGNMENT 61

325. Write a Three-part Song-form, using the measures at (*a*) as the beginning of the first period of a little Minuet; at (*b*) as the beginning of the contrasting material; and those at (*c*) for the Coda. Endeavor to introduce some transient modulations, as well as some secondary seventh chords either inverted or not.

Ex. 188.

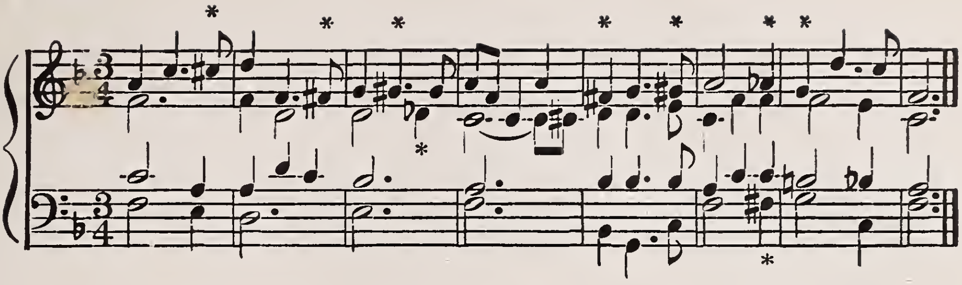


LESSON 62

Chromatic Alterations

326. The chords that have been treated so far are the so-called *Diatonic* chords, chords containing only tones that belong to the diatonic scale. This restricted the harmonic vocabulary to seven triads, and seven chords of the seventh. It is quite possible to increase this vocabulary considerably by chromatically altering different members of these chords. This produces an important series of chords called *Chromatic* or *Altered* chords, Ex. 189.

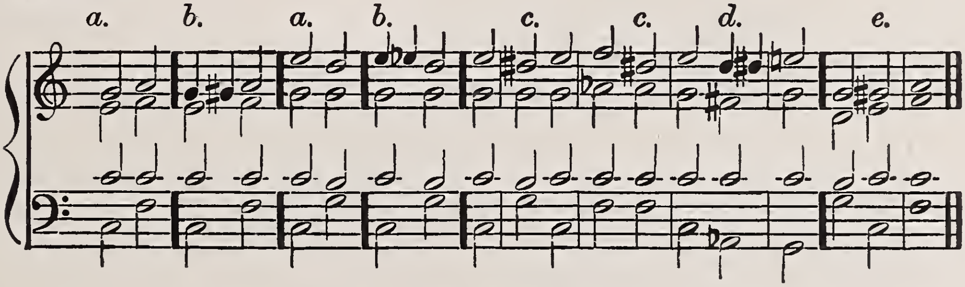
Ex. 189.



327. The method of alteration may be based on the following principle:—Any note which moves a whole step in progressing from one chord to another, whether up or down (Ex. 190, *a*), may progress by half steps as well (*b*). Not only this, but the chromatically altered note may be introduced immediately as at (*c*). The one at *b* is a *prepared,* and the one at *c,* a *free* alteration.

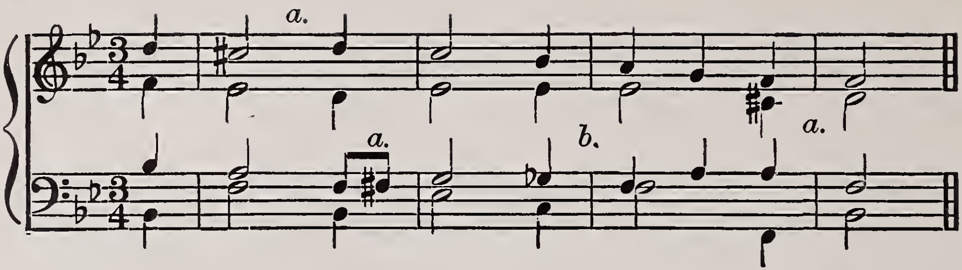
328. Strictly speaking, the prepared alteration (*b*), with harmony remaining the same, does not make an altered chord out of a diatonic chord, but is only a chromatic passing tone (Lesson 81). It is only when these are used in connection with other alterations (*d*), or are altered simultaneously with a change of harmony (*c*), that they are considered real alterations. It is the practice, however, to call all chords with chromatic alterations, whether prepared or free, Chromatic or Altered chords. This practice will be followed in these lessons, Ex. 190.

Ex. 190.



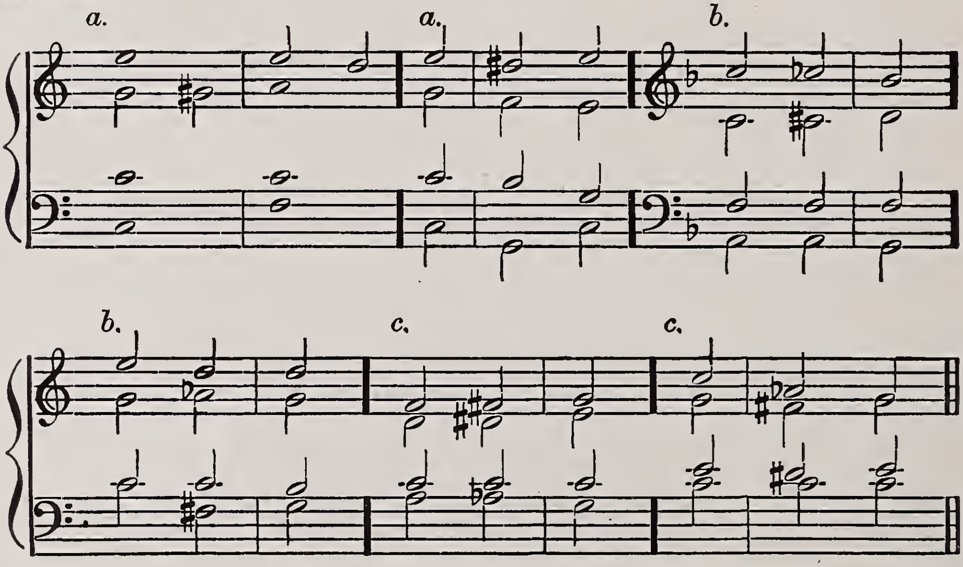
329. In progressing to the next chord, chromatically raised notes should proceed upward a half step (*a*), and chromatically lowered notes downward a half step, Ex. 191 (*b*). There are a few exceptions to this which will be mentioned as they occur in later lessons. The chord to which an altered chord resolves may be any triad or chord of the seventh that contains the resolutions of the altered note or notes.

Ex. 191.



330. Chromatic alterations may occur in one (*a*), two (*b*), or three (*c*), voices, seldom more, Ex. 192. It is advisable for the student to confine himself to alterations in not more than two voices. Those in one voice should, for the present, predominate.

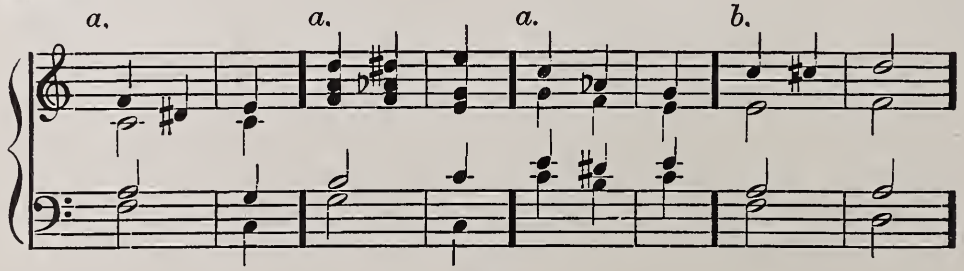
Ex. 192.



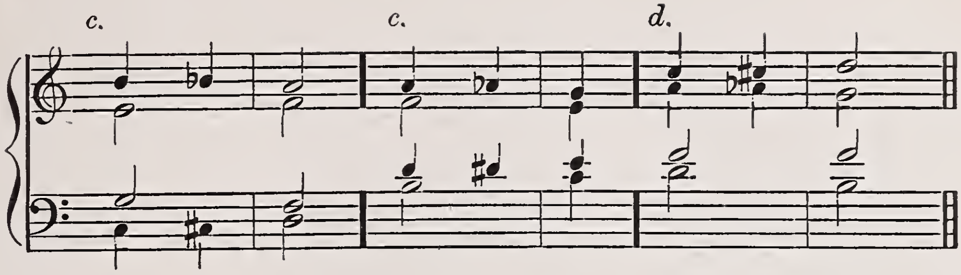
331. Chromatic alterations may be made in chords of the seventh, as well as in triads (*a*). When raising the fifth in chords of the seventh it is desirable to keep the raised fifth above the seventh, preferably in the soprano (*b*), Ex. 193.

332. The major and minor seventh may be lowered (*c*), and the minor seventh also raised (*d*).

Ex. 193.

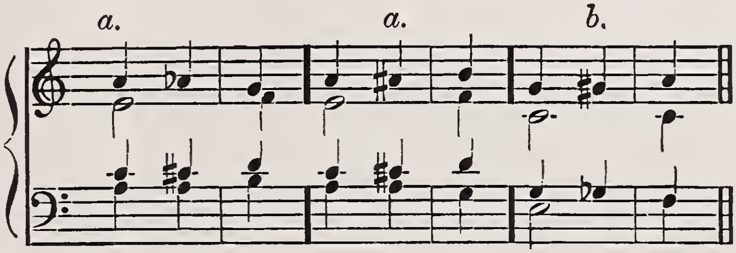


Ex. 193 (Concluded)



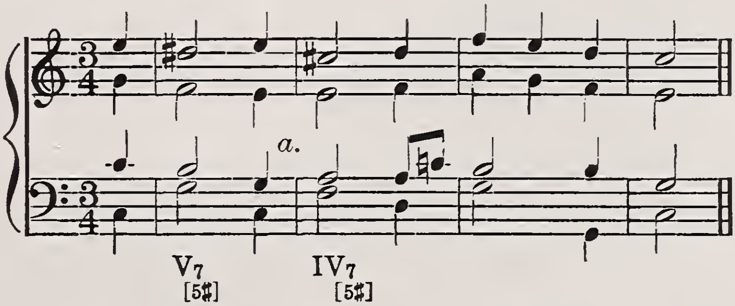
333. Any interval of a chord may be chromatically altered while its octave remains unaltered (*a*), or receives the opposite alteration (*b*). Such alterations should *not* be Free alterations, Ex. 194.

Ex. 194.



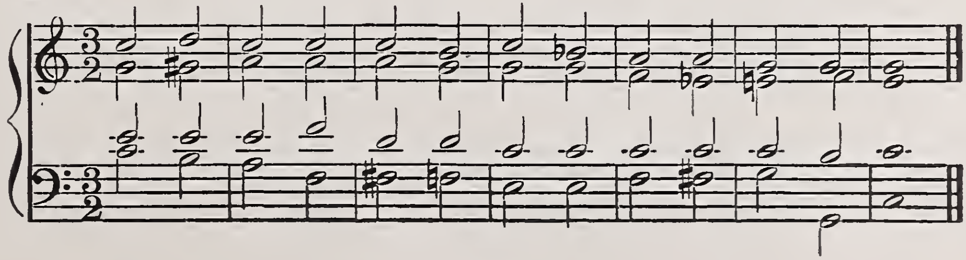
334 Cross relation with altered tones is always permissible if the chord changes as in Ex. 195 (*a*).

Ex. 195.



335. Chords, with chromatically altered notes, often bear a resemblance to chords in other keys. Unless a modulation to another key has been made such chords are Chromatic or Altered chords, Ex. 196.

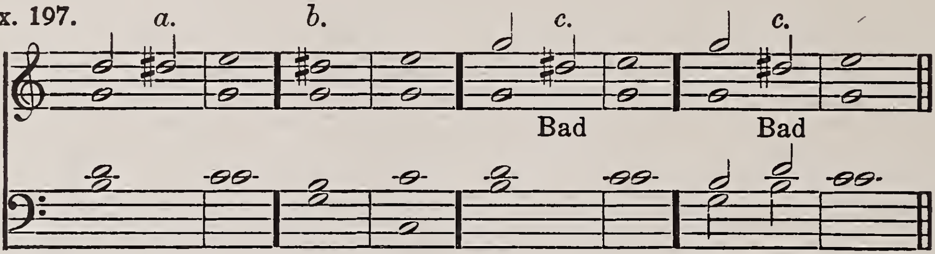
Ex. 196.



336. Any interval of a chord may be altered but the third and fifth are the most frequently altered.

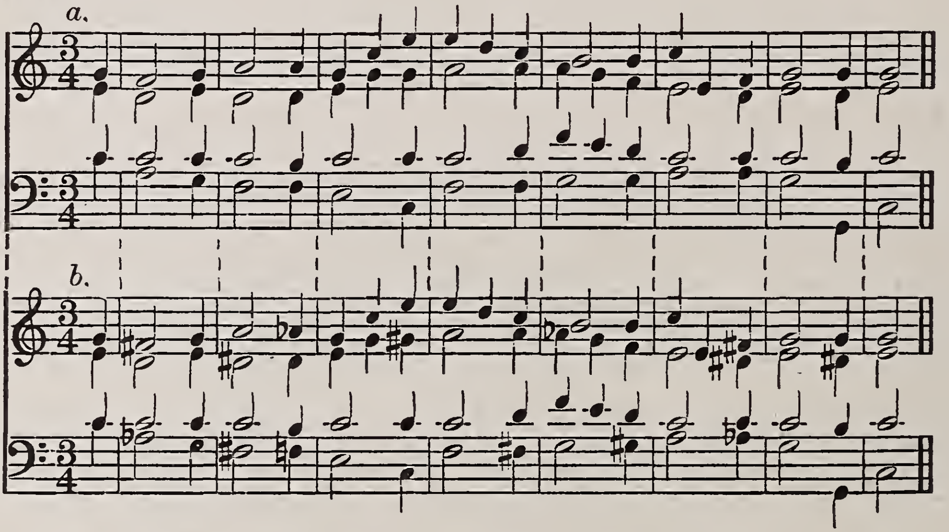
337. In most instances the free alteration (*b*), may be used as well as the prepared (*a*). Practically the only restriction being that the free alteration and the unaltered forms of the same tone should not appear in the same chord (*c*), Ex. 197.

Ex. 197.



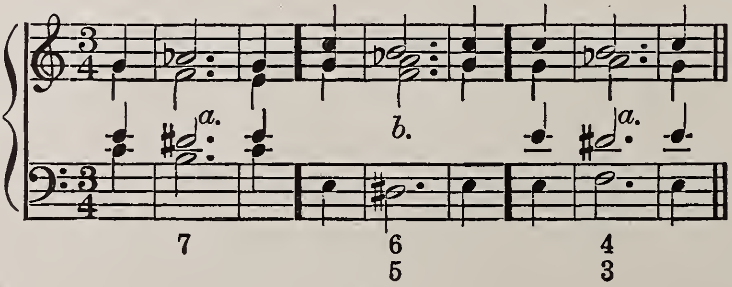
338. It is an interesting experiment to take an ordinary progression of diatonic chords and introduce chromatic alterations in one or more parts. Notice in Ex. 198 how the whole character of (*a*) is changed by the introduction of chromatic alterations as in (*b*), and how much more interesting it is.

Ex. 198.



339. Altered chords may be used in root position, or in any inversion, as in their unaltered form, Ex. 199.

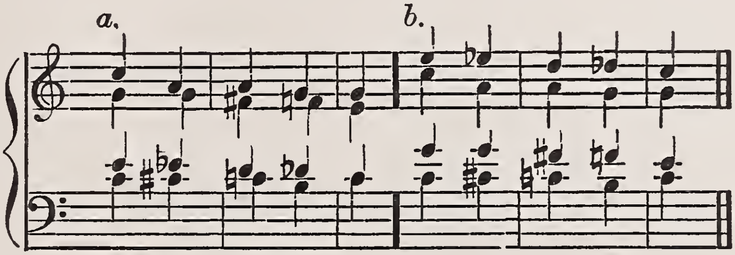
Ex. 199.



340. It is often the case that an altered chord, which is unsatisfactory in one inversion, will prove very satisfactory in another. It is advisable to try various positions to see which is the best. Notice in Ex. 199 how much less satisfactory the inversion at (*b*) is than the others.

341. Not only may changing the bass bring about a more satisfactory result, but a re-arrangement of the upper voices will often make a harsh sounding alteration agreeable. Notice an example of this in Ex. 200. The example at (*a*) is rather harsh. A re-arrangement as at (*b*) corrects this fault.

Ex. 200.

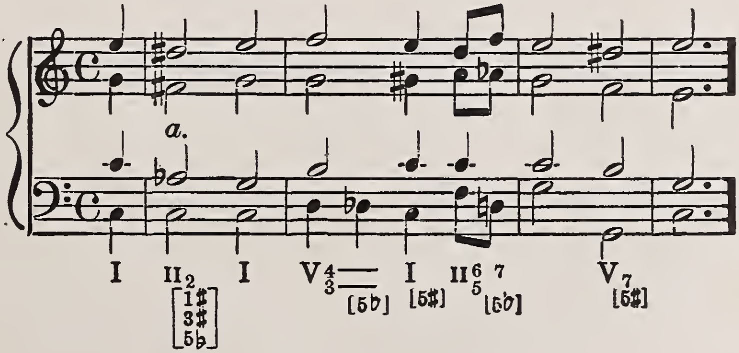


342. There are chromatic alterations of certain chords which are much more frequently used than others; these will be given individual treatment in later lessons.

343. An exhaustive treatment of chromatic alterations is not possible nor desirable in a text of this kind. The object is that the student may have a good general knowledge of chromatic alterations and their application in music.

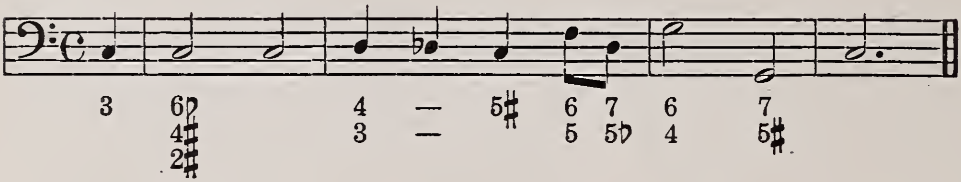
344. In marking chords with chromatic alterations, give the location, and, if inverted, the inversion, as is done with diatonic chords. Then under this in a bracket [1♯ 3♯ 5♭] indicate the altered intervals, *as above the root,* and how they are altered. For example, the figures at (*a*) indicate the root sharped, the third sharped, and the fifth flatted, Ex. 201.

Ex. 201.



345. In figured basses, the tones to be altered are indicated by putting the desired accidental along side the number of the interval above the *bass* that is to be altered, Ex. 202. Ex. 201 is a solution of the following figured bass.

Ex. 202.



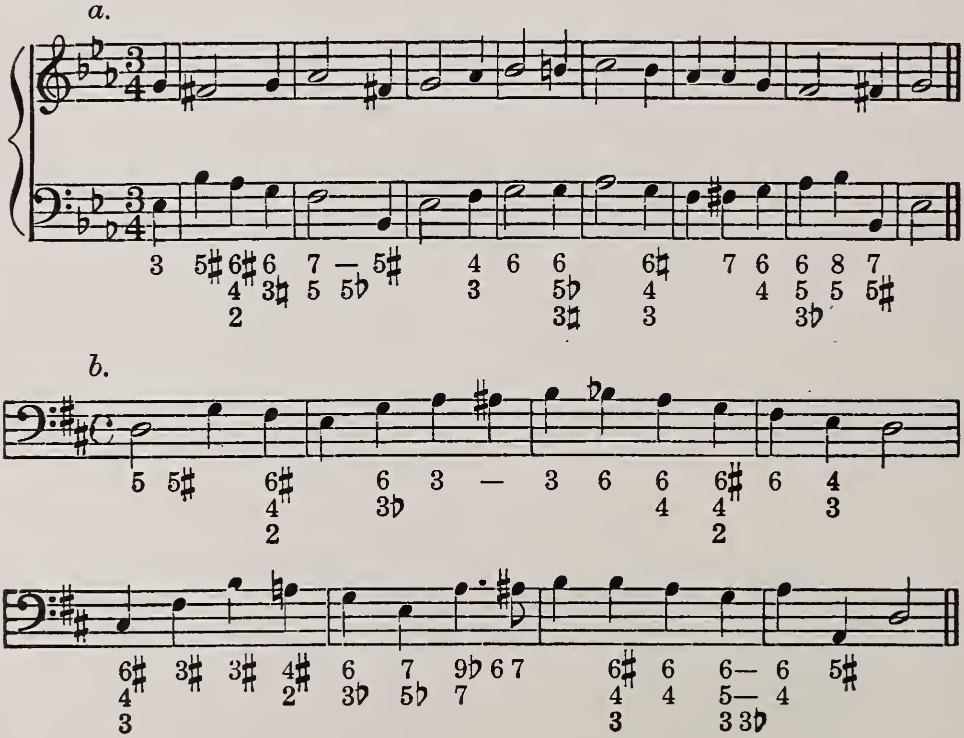
ASSIGNMENT 62

To *a,* add the alto and tenor.

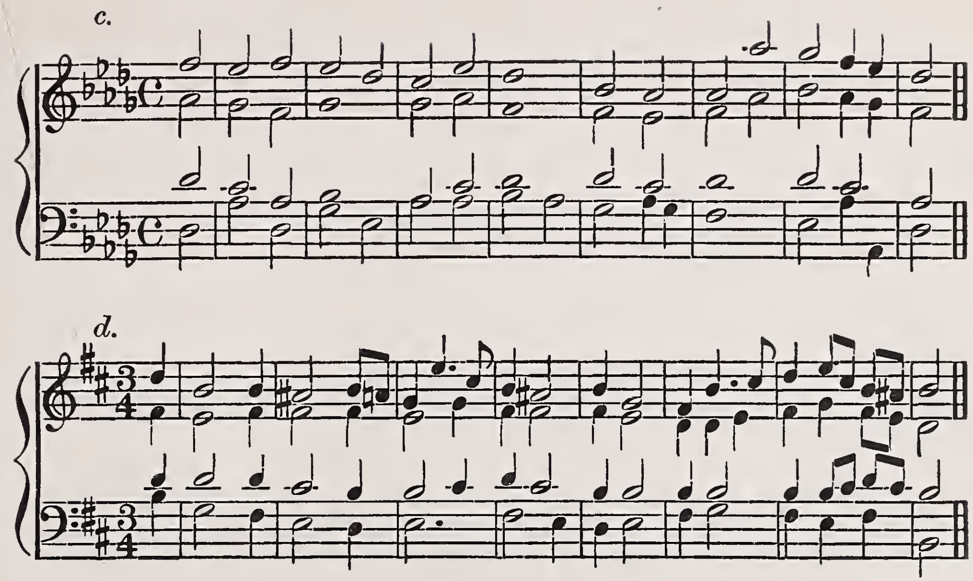
Harmonize *b* as usual.

In *c* and *d* add as many chromatic alterations, free and prepared, as will make interesting solutions.

Ex. 203.



Ex. 203 (Concluded)



LESSON 63

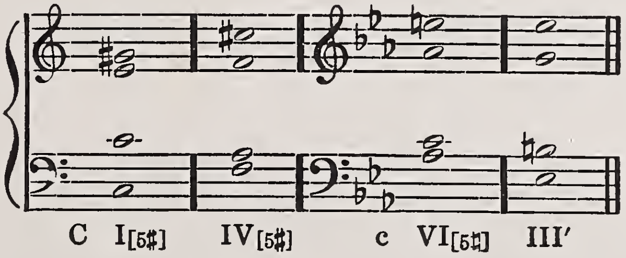
CHROMATICALLY ALTERED CHORDS

346. In this and the following eight lessons some of the more frequently used altered chords will be treated.

THE AUGMENTED TRIAD

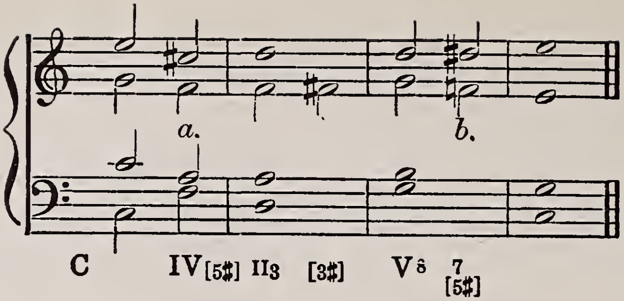
347. Any major triad may be used with chromatically raised fifth. This alteration is mostly used in major keys, since in minor it is restricted to the triad on VI, the triad on III′ being already an augmented triad, Ex. 204.

Ex. 204.



348. The raised fifth may be approached by a skip (free alteration, Ex. 205, *a*), or by degreewise progression (prepared alteration, *b*). The free alteration is the more effective.

Ex. 205.



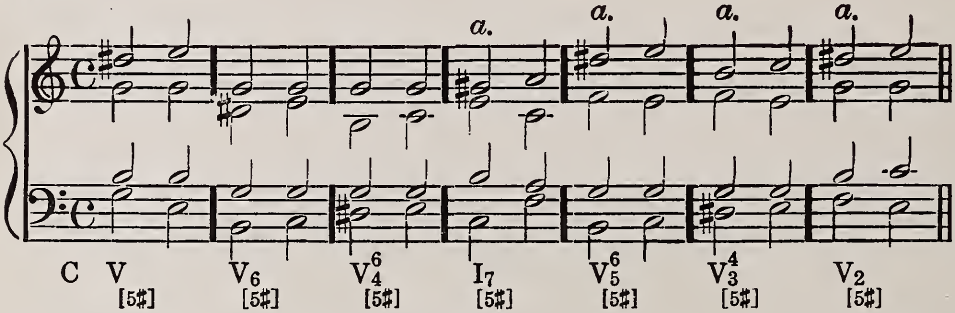
349. Cross relation with altered notes is always permissible if the chord has changed, Ex. 205 (*a*).

350. The augmented fifth may also be used in chords of the seventh. It is then better to put the seventh below the fifth, Ex. 206 (*a*).

351. It is suggested that chords of the seventh with augmented triad be used only when called for in figured basses.

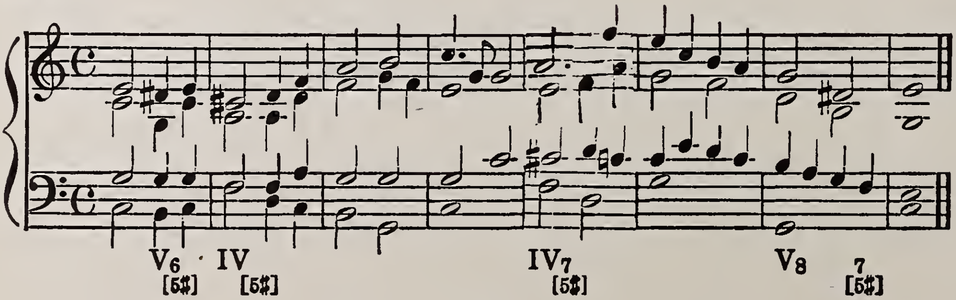
352. The augmented triad as well as the chord of the seventh with augmented triad, may be used inverted as well as in root position, Ex. 206.

Ex. 206.



353. In resolving a chord containing an augmented fifth, the fifth moves up a half step, as its notation demands, and the other voices proceed to the nearest chord tones of any chord that contains the resolution of the fifth, Ex. 207. The chord of resolution must be complete.

Ex. 207.



354. The student is referred to par. 344 for marking chords with chromatic alterations.

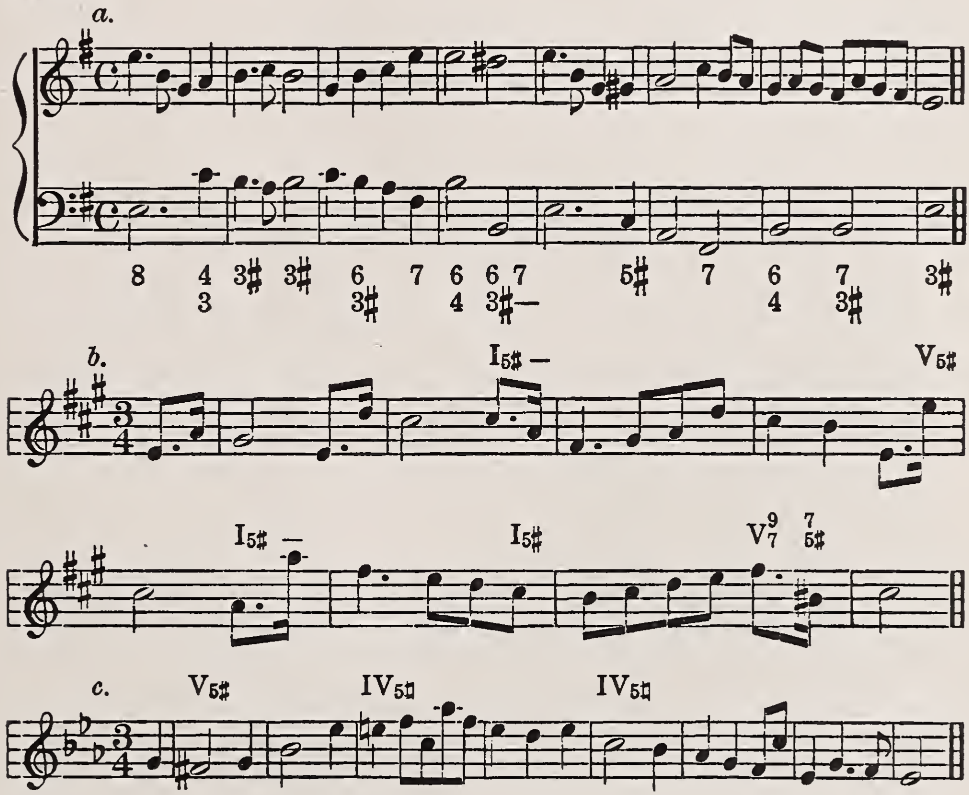
ASSIGNMENT 63

To *a,* add the alto and tenor.

Harmonize *b,* and *c,* using the altered chords as marked. Although they are marked as in root position, any form of the chord may be used. This holds good for future lessons as well.

Write an original period introducing augmented triads.

Ex. 208.



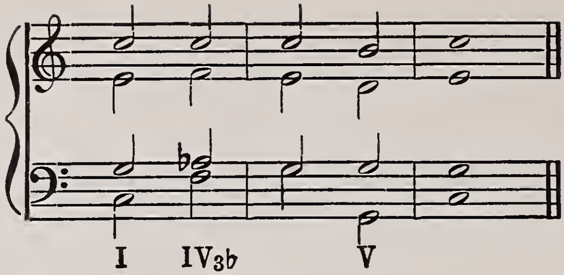
LESSON 64

THE MINOR SUBDOMINANT, AND THE DIMINISHED SEVENTH ON VII° IN MAJOR KEYS

THE MINOR SUBDOMINANT

355. The triad on IV in major keys may be used with a minor third. Hauptmann by the use of this chord added a third mode to the two now in use—the Minor-major mode. This mode has the following primary triads—I major, IV minor, and V major, Ex. 209. While this alteration may be either Free or Prepared, it is most effective as a free alteration.

Ex. 209.



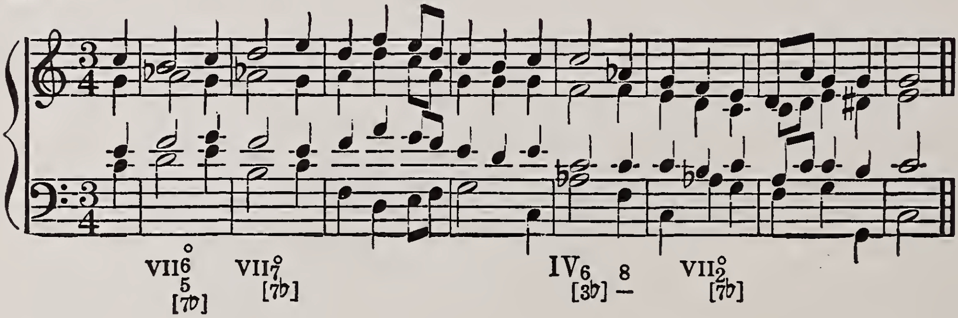
356. There is a peculiarity about the sixth degree of the key. If the major mode is established, the minor sixth degree, instead of the major, may be used at any time without affecting the mode.

357. Notice that the lowered third of IV is the lowered sixth degree. Observe also how frequently this alteration is used in succeeding lessons.

THE DIMINISHED SEVENTH ON VII° IN MAJOR KEYS

358. The VII$^{\circ}_{7}$ chord in major keys may be used at any time with a diminished seventh (VII$^{\circ}_{7^{\circ}}$), Ex. 210. It resolves as in its unaltered form. (See Lesson 32.) Ex. 210 contains both the IV$_{3\flat}$ and VII$^{\circ}_{7^{\circ}}$ chords.

Ex. 210.



ASSIGNMENT 64

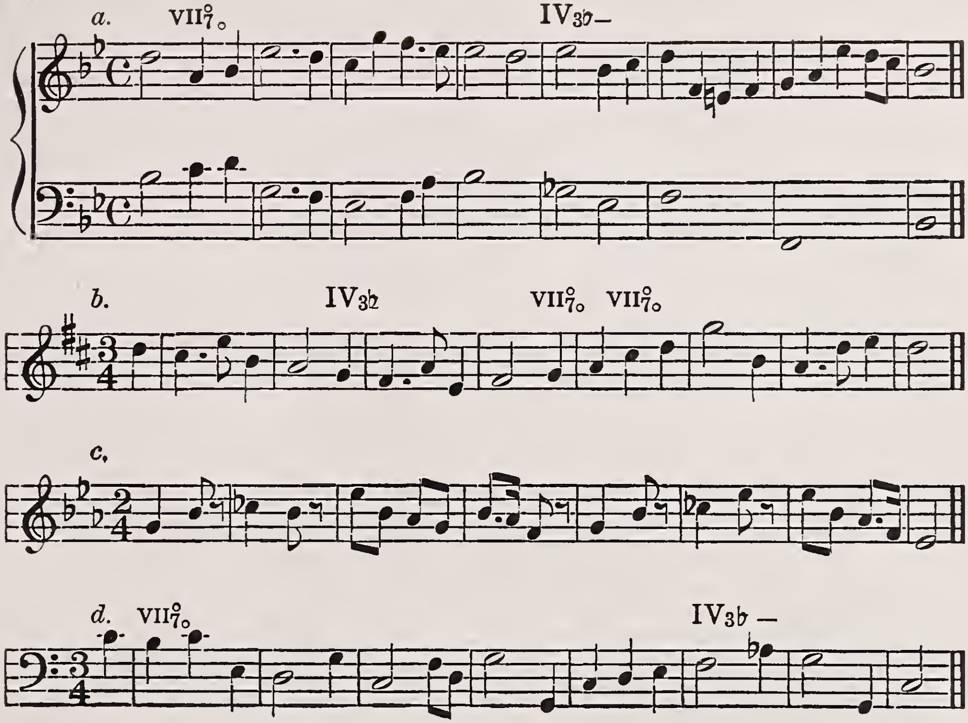
Ex. *a* is unfigured. Add the alto and tenor, and the altered chords as marked.

To *b* add the altered chords as marked.

In *c* the VII$^{\circ}_{7^{\circ}}$ and IV$_{3\flat}$ may be introduced at pleasure. At least one of each is to be used.

Ex. *d* is an unfigured bass, excepting that the location of the altered chords is marked. The bass may be any interval of the chord.

Ex. 211.



LESSON 65

The Supertonic Triad with Lowered Root and Fifth

THE NEAPOLITAN CHORD

359. The Supertonic triad with lowered root and fifth (in minor with lowered root only) is very frequently used, and is one of the most characteristic of the altered supertonic chords, whether triad or chord of the seventh. This chord is easily located as a major triad on the minor second degree of the key. It is most frequently used in its first inversion, and is then called

THE NEAPOLITAN SIXTH CHORD

360. As its name implies it is a triad in its first inversion. The third is doubled. Its symbol is N6. It resolves to I^6_4, V, V_7, and V_9, in major and minor keys, Ex. 212. In resolving the voices are led as follows—the bass moves upward a whole step, and the upper voices, unless they may be held as binding tones, move in contrary motion to the nearest chord tones. Notice, when resolving to V_7, that the fifth is omitted in V_7; when resolving to V_9, in major keys, that the ninth is a minor ninth, because prepared by the fifth of the N6 chord; and when resolving to I^6_4,

that the root should be above the fifth so as to avoid consecutive fifths (*a*). The most satisfactory resolution to V_9 is with the fifth of the N6 chord in the soprano. It then resolves to V_9, with the ninth in the soprano.

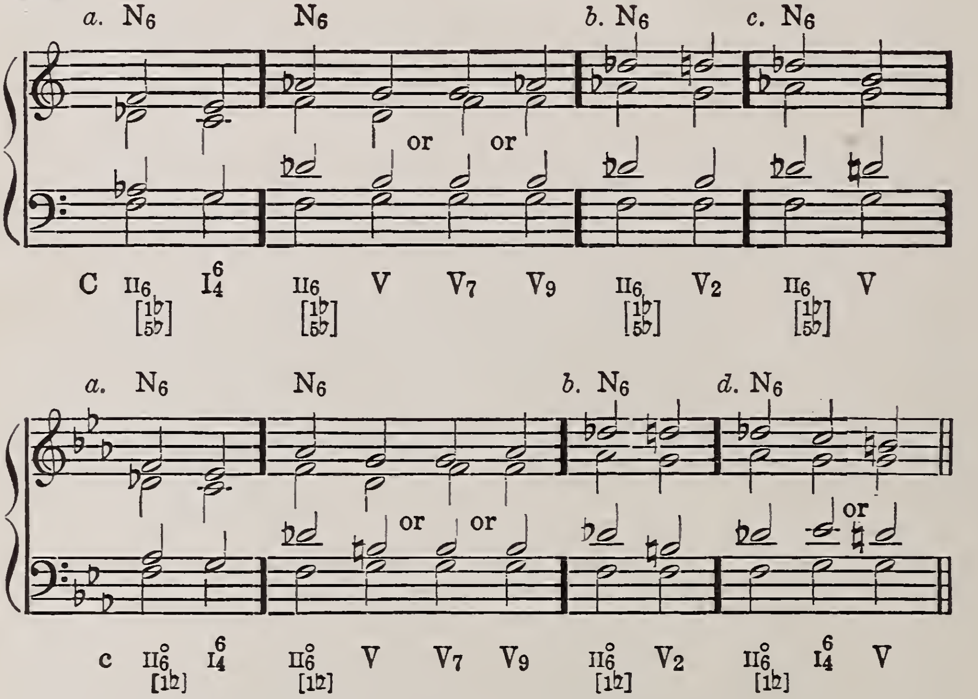
361. The N6 chord may also be used with the root doubled instead of the third. It then resolves to V_2 as follows—one root skips down a diminished third, as usual, the other moves up a chromatic half step, and the remaining voices move to the nearest chord tones (*b*). In this form the N6 chord may also resolve to V in major keys (*c*), and to I^6_4 and V in minor keys (*d*).

362. Observe that these chords resolve exactly as in their unaltered forms.

363. The alterations are most effective when at least one is a free alteration.

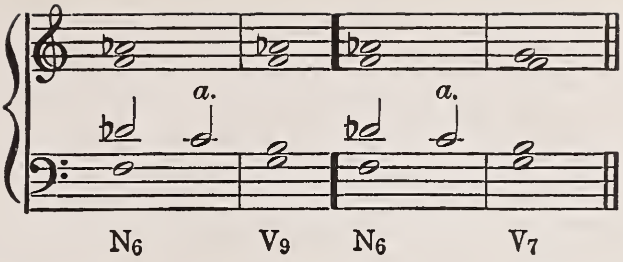
364. The cross relation (D♭-D), when resolving to some form of V is not objectionable.

Ex. 212.



365. In place of the skip of a diminished third, when resolving to some form of the dominant chord, the passing seventh may be used in progressing from the root of the Neapolitan sixth to the third of the dominant chord, Ex. 213 (*a*).

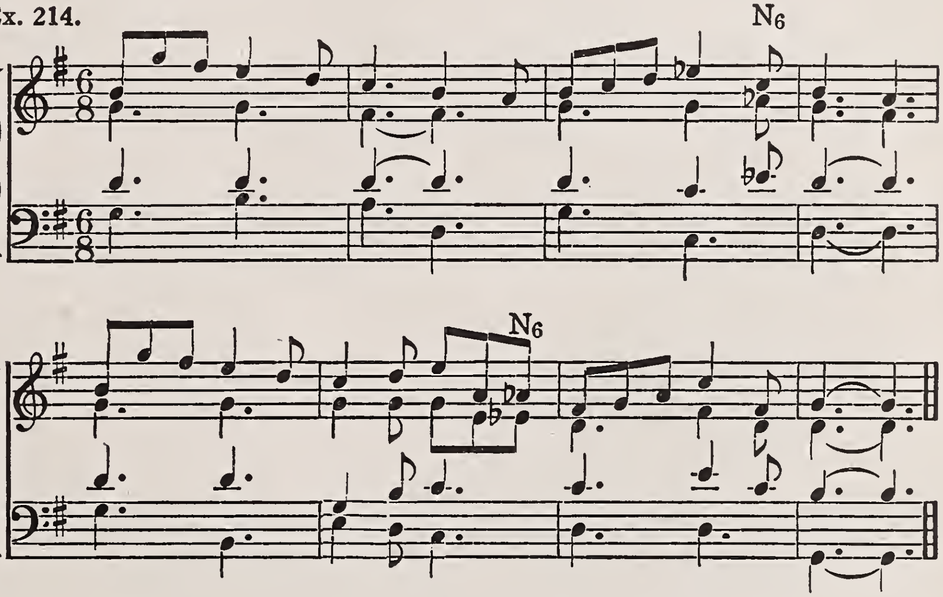
Ex. 213.



366. In addition to the regular marking of the alterations in the chord, put also the symbol (N6) above it as in Ex. 212.

367. The N6 chord is best approached from I, I_6, IV, or ii_6. Ex. 214 contains N6 chords.

Ex. 214.



ASSIGNMENT 65

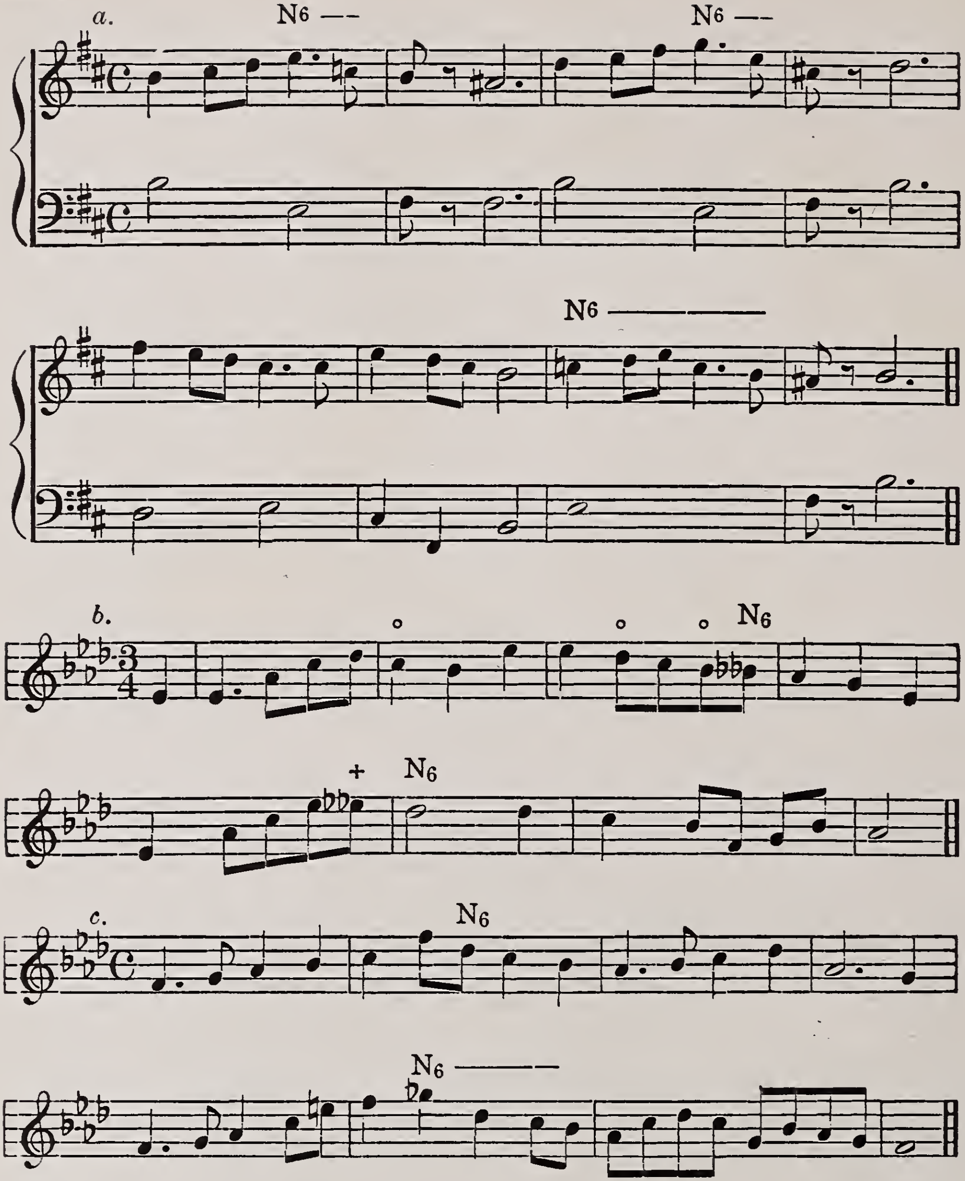
Write and play resolutions of the N6 chord in all keys.

To *a,* add the alto and tenor. The location of the N6 chord is indicated.

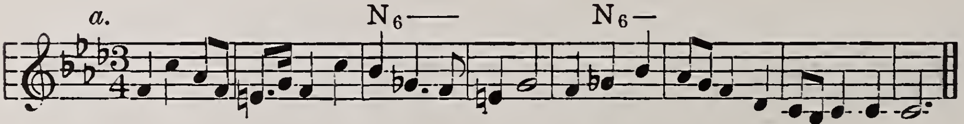
Harmonize *b* and *c* as usual. In *b* the non-harmonic tones have been indicated to remind the student that he is still to continue to introduce them in the exercises.

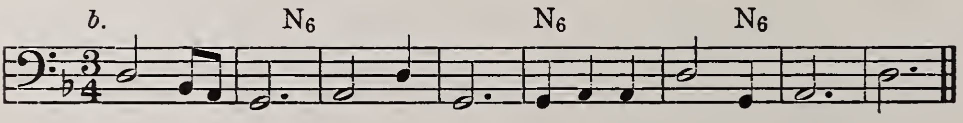
Write an original period introducing N6 chords.

Ex. 215.



ADDITIONAL EXERCISES



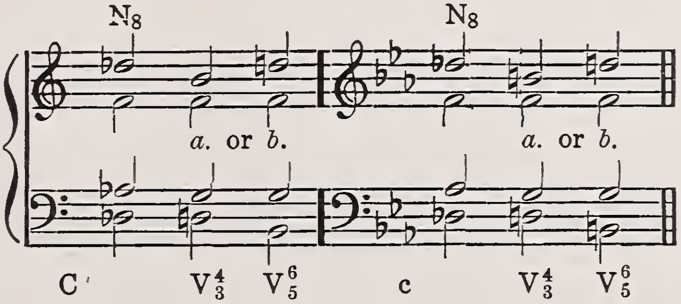


LESSON 66

THE NEAPOLITAN CHORD (CON.)

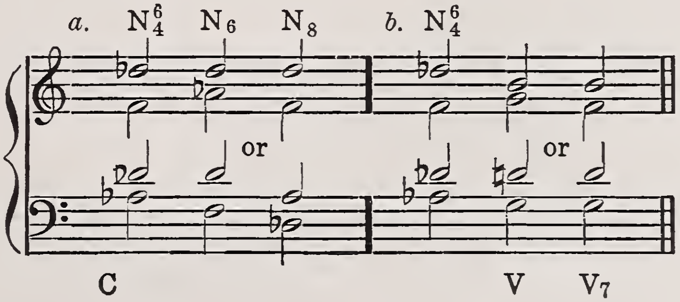
368. The Neapolitan chord is often used in root position (N8). It then resolves preferably to V^4_3 (*a*), or to V^6_5 (*b*). The root is doubled, and in resolving, one root skips down a diminished third, the other moves upward a chromatic half step, and the remaining tones proceed to the nearest chord tones, Ex. 216.

Ex. 216.



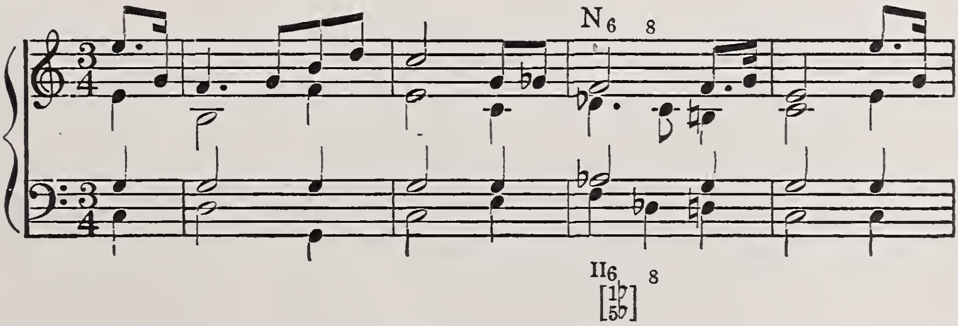
369. The Neapolitan chord in its second inversion (N^6_4) is seldom used. It resolves to another form of the Neapolitan chord (*a*), or to V, or V_7 (*b*), Ex. 217. The N^6_4 chord will not be introduced in the assignment.

Ex. 217.

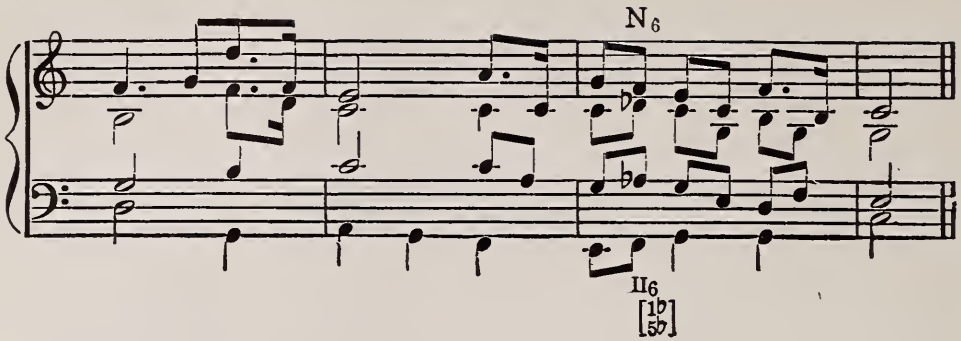


370. The N8 chord is best approached from N6, or IV. Ex. 218 contains N6, and N8 chords.

Ex. 218.



Ex. 218 (Concluded)



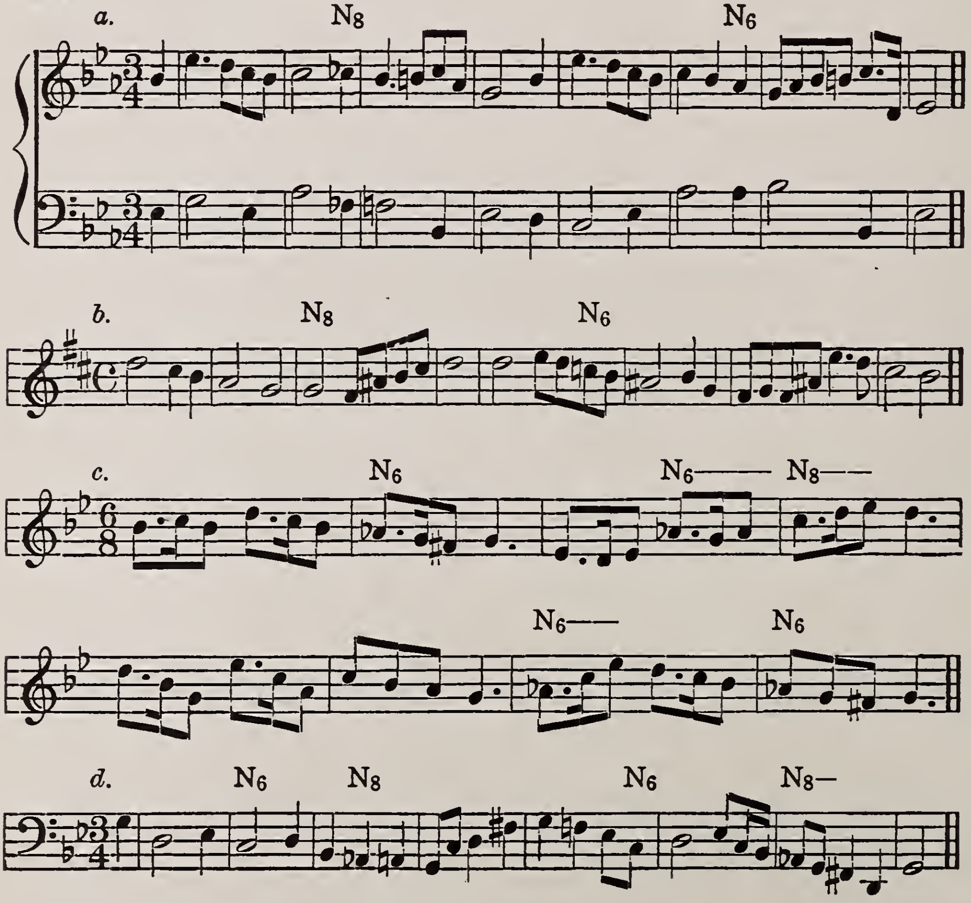
ASSIGNMENT 66

To *a,* add the alto and tenor.

Harmonize *b* and *c* as usual.

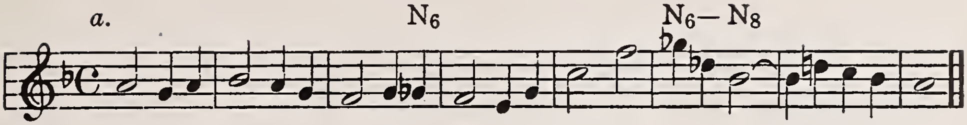
Ex. *d* is an unfigured bass; harmonize and introduce Neapolitan chords where marked.

Ex. 219.

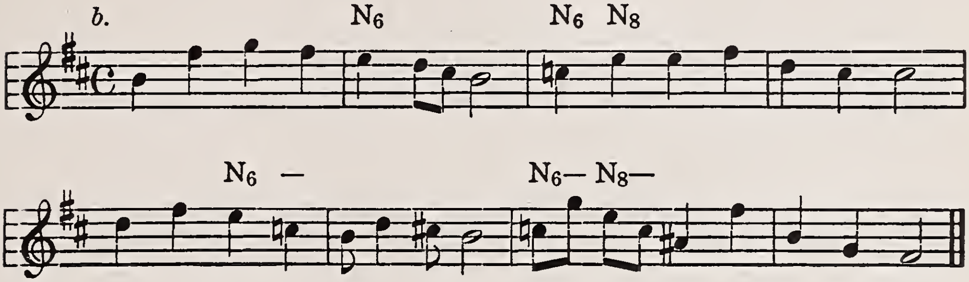


ADDITIONAL EXERCISES

a.



b.



LESSON 67

Alterations of the Supertonic Seventh Chord

371. The Supertonic seventh chord, like the triad, lends itself freely to chromatic alterations of its different members. However altered, it never loses its identity as a supertonic chord, and therefore resolves exactly as in its unaltered form.

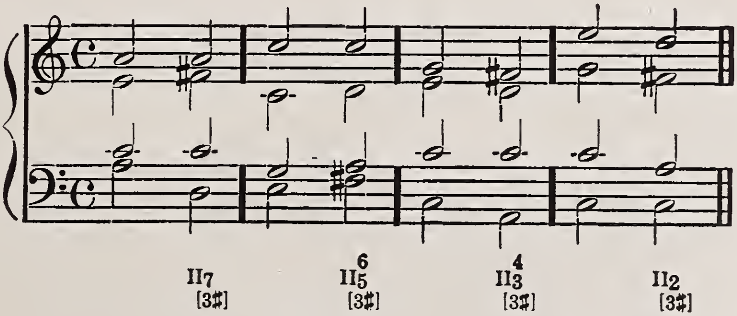
The first alteration to be treated is—

THE SUPERTONIC SEVENTH CHORD WITH RAISED THIRD

372. One of the most frequently used altered forms of the Supertonic seventh chord is that with raised third, Ex. 220. It may be used in root position, or any inversion, and resolves as in its unaltered form (Lessons 55 and 56).

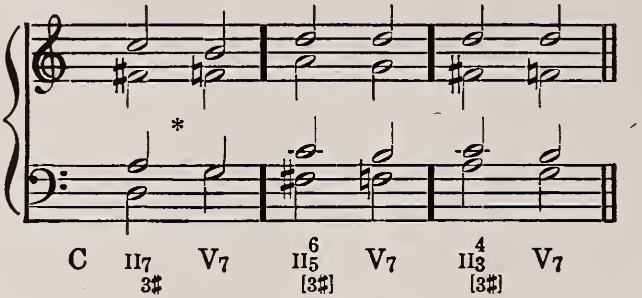
373. The alterations are most effective when used as free alterations.

Ex. 220.



374. One resolution of the Supertonic, that with raised third, needs special mention. When resolving this chord to V_7, the third resolves *down* to the seventh of the Dominant seventh chord. This is one of the exceptions to the rule that raised notes ascend, and lowered notes descend in resolving, Ex. 221.

Ex. 221.

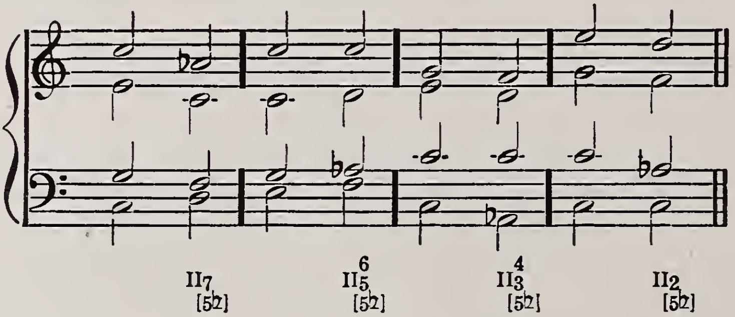


The next alteration is—

THE SUPERTONIC SEVENTH WITH LOWERED FIFTH

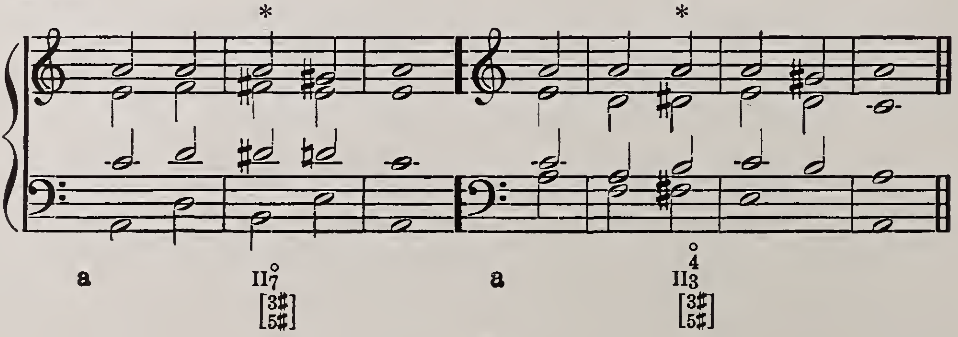
375. Another commonly used altered form of the Supertonic seventh chord is that with lowered fifth in major keys. This chord also resolves as in its unaltered form. The student is therefore again referred to Lessons 55 and 56. Ex. 222.

Ex. 222.



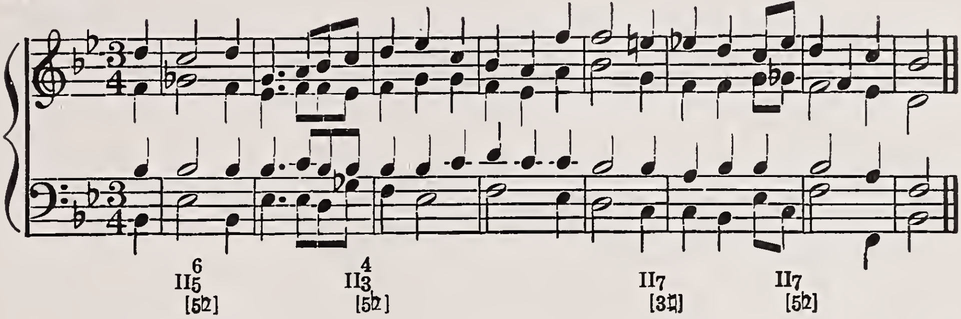
376. The Supertonic Seventh with raised third and fifth is sometimes used in minor keys, but will not be treated here. It resolves as in its unaltered form, Ex. 223.

Ex. 223.



377. A number of altered Supertonic seventh chords are introduced in Ex. 224.

Ex. 224.



ASSIGNMENT 67

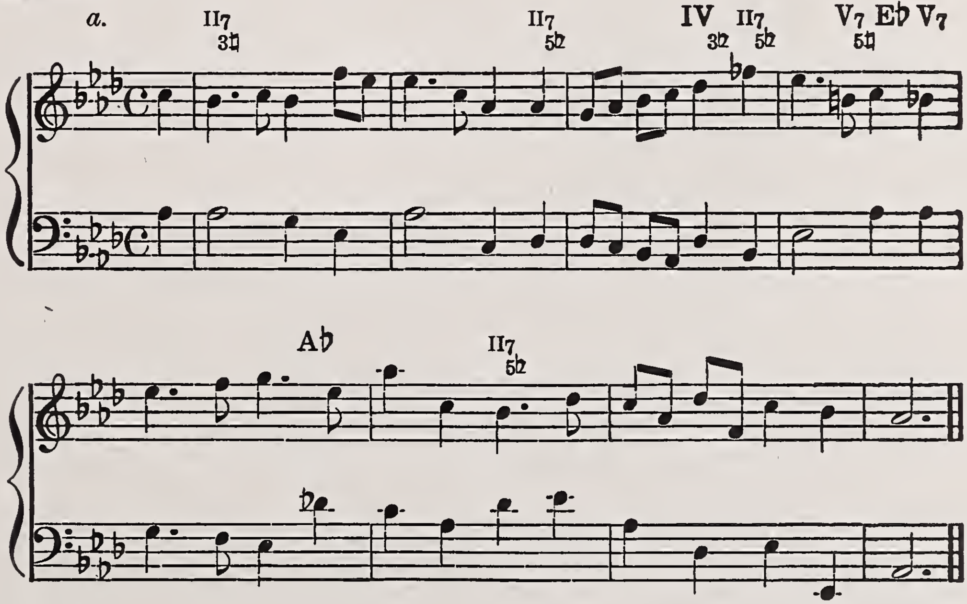
To *a,* add the alto and tenor.

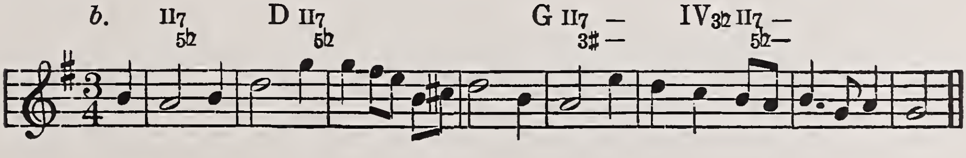
In *b* the kind of chord, and its location are given.

In *c* an * gives the location of the chord, but not its alteration. Use your choice.

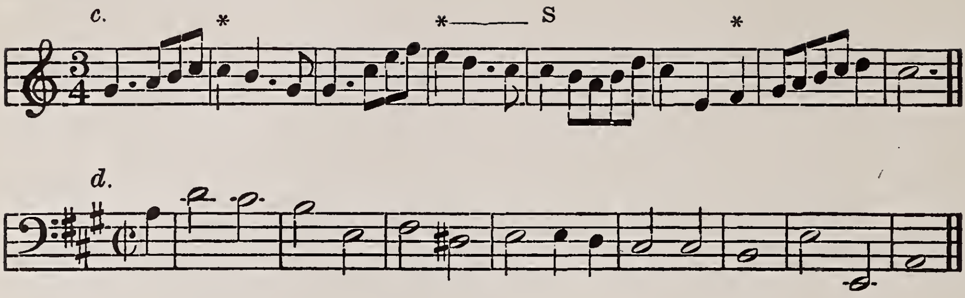
Harmonize *d* as an unfigured bass, introducing these chords.

Ex. 225.





Ex. 225 (Concluded)



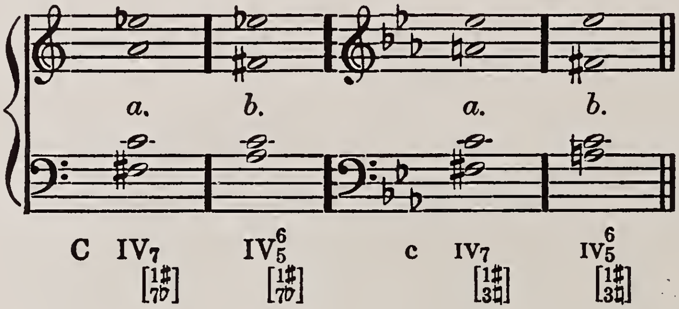
LESSON 68

Diminished Seventh Chords on the Raised Fourth, and the Raised Second Degrees

THE DIMINISHED SEVENTH CHORD ON THE RAISED FOURTH DEGREE

378. A common alteration of the IV$_7$ chord is to use it in the form of a diminished seventh chord on the raised fourth degree. It may be used in either major or minor keys, Ex. 226.

Ex. 226.

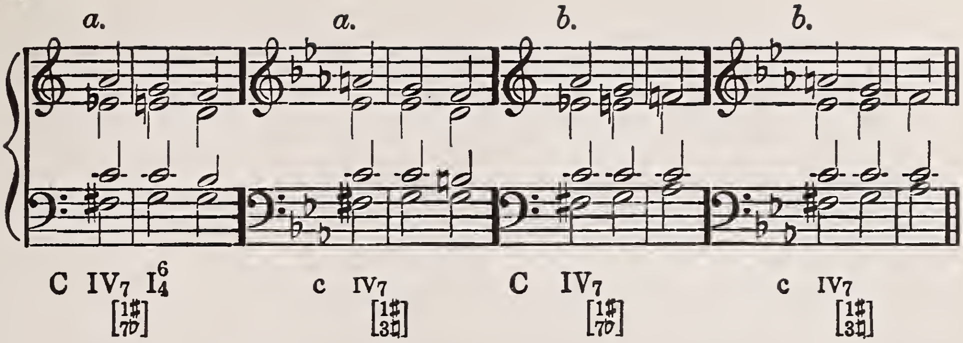


379. This chord is most frequently used in root position (*a*), and next to this in its first inversion (*b*), Ex. 226. In either case it resolves to I$^6_4$, major or minor. The I$^6_4$ may be a cadencing (*a*), or a passing six-four chord (*b*), Ex. 227.

380. In resolving this chord in minor keys, the seventh remains stationary, and in major keys it ascends a chromatic half step, the other voices going to the nearest chord tones, Ex. 227.

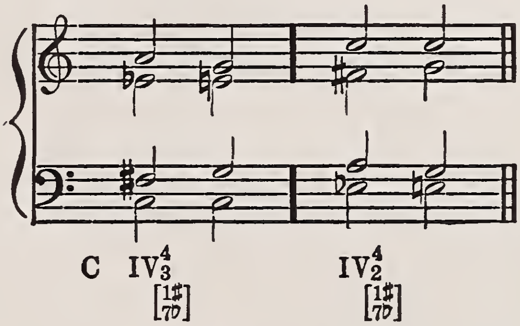
381. Observe that the ascending seventh in the resolution to I in major keys is also an exception to the principle that lowered alterations should descend. The authors recognize that this resolution is not permitted by some authorities because of the upward resolution of the seventh. These resolutions are, however, often met in the works of the masters and will be used in these lessons.

Ex. 227.



382. The second and third inversions resolve respectively to I and I^6, major or minor, Ex. 228.

Ex. 228.



383. This chord may also resolve to V. This resolution will be treated under "Apparent VII°$_{7°}$ chords" in Lesson 69.

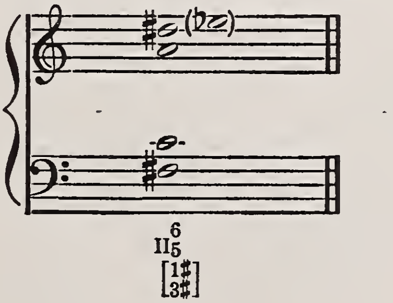
384. In analyzing this chord, mark as instructed in previous lessons.

385. The symbol for this chord is ~~IV~~°$_{7°}$.

THE DIMINISHED SEVENTH ON THE RAISED SECOND DEGREE

386. Because the seventh of the Diminished seventh on the raised fourth degree ascends when it resolves to I in major keys, it is sometimes changed enharmonically and becomes the root of a diminished seventh on the raised second degree, Ex. 229.

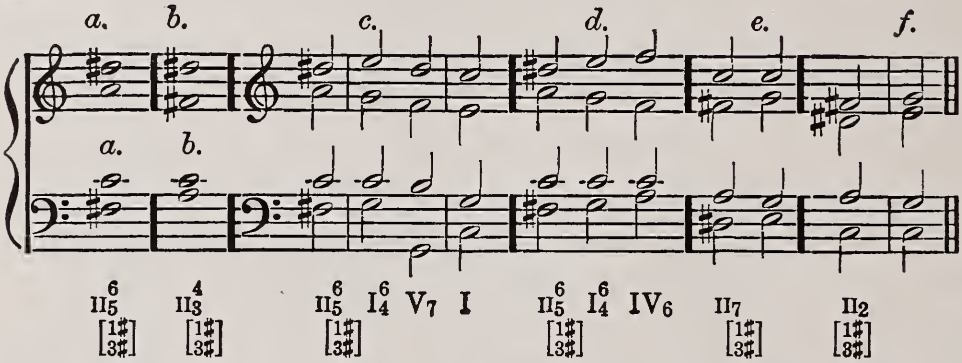
Ex. 229.



387. This chord is most frequently used in its first inversion (*a*), and next to this in the second inversion (*b*). In either case it resolves to I$^6_4$ major. The I$^6_4$ may be a cadencing (*c*), or a passing six-four chord (*d*).

When in root position, or the third inversion, it resolves respectively to I^6 (*e*), and to I (*f*), Ex. 230.

Ex. 230.

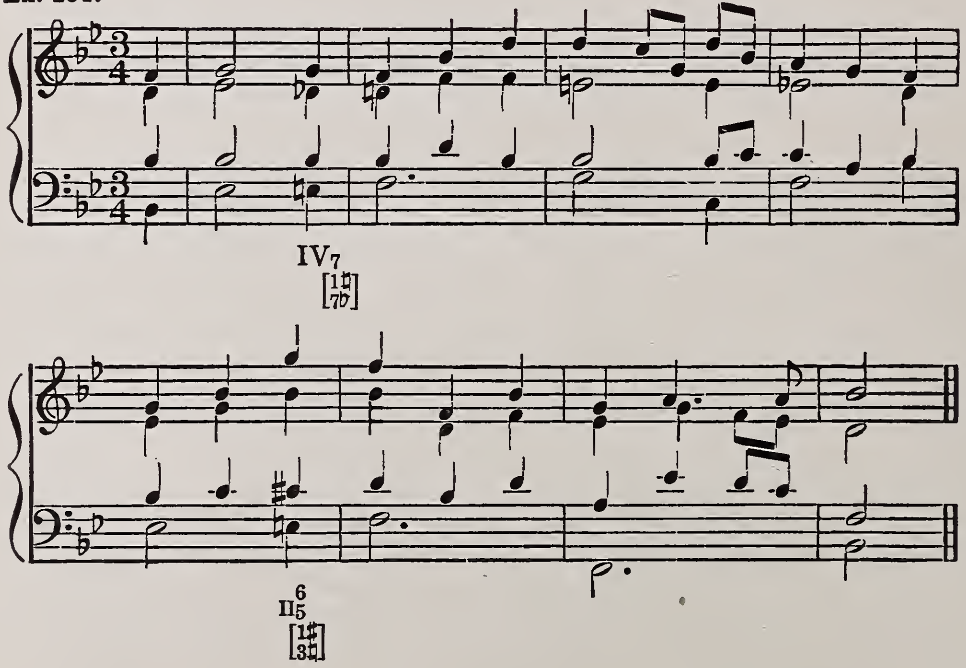


388. The resolution to III is treated under "Apparent VII°$_{7°}$ chords" in Lesson 69.

The symbol for this chord is II°$_{7°}$.

Ex. 231 contains one each of the chords treated in this lesson.

Ex. 231.



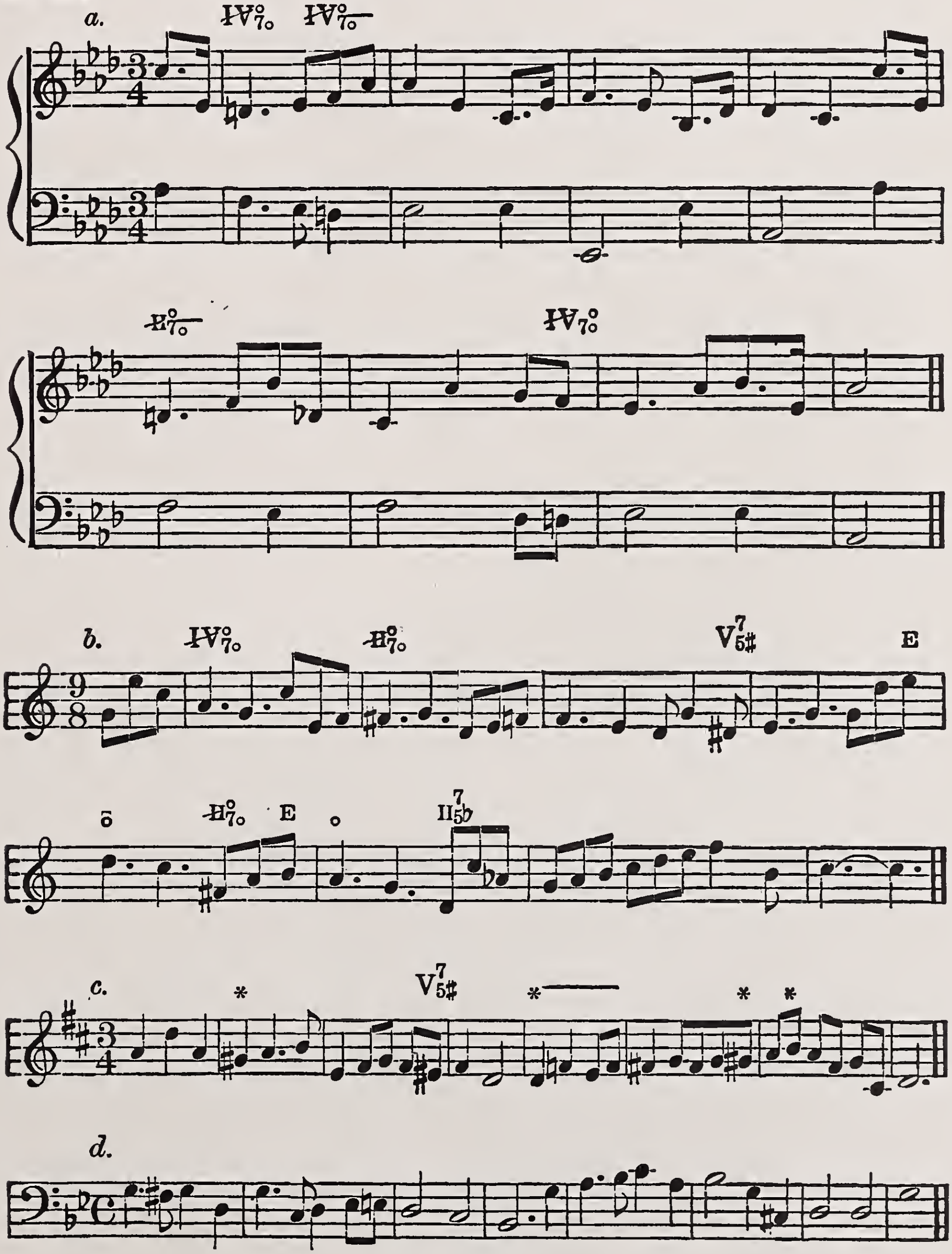
In *a* and *b* the kind of chord desired is indicated.

In *c* the location is indicated by an *, but the kind of chord is left to the choice of the student.

In *d,* an unfigured bass, neither chord nor location is indicated, both are left to the choice of the student.

If desired, an original, introducing both ~~II~~°$_{7°}$, and ~~IV~~°$_{7°}$ chords, may be substituted for one of the above exercises.

Ex. 232.



LESSON 69

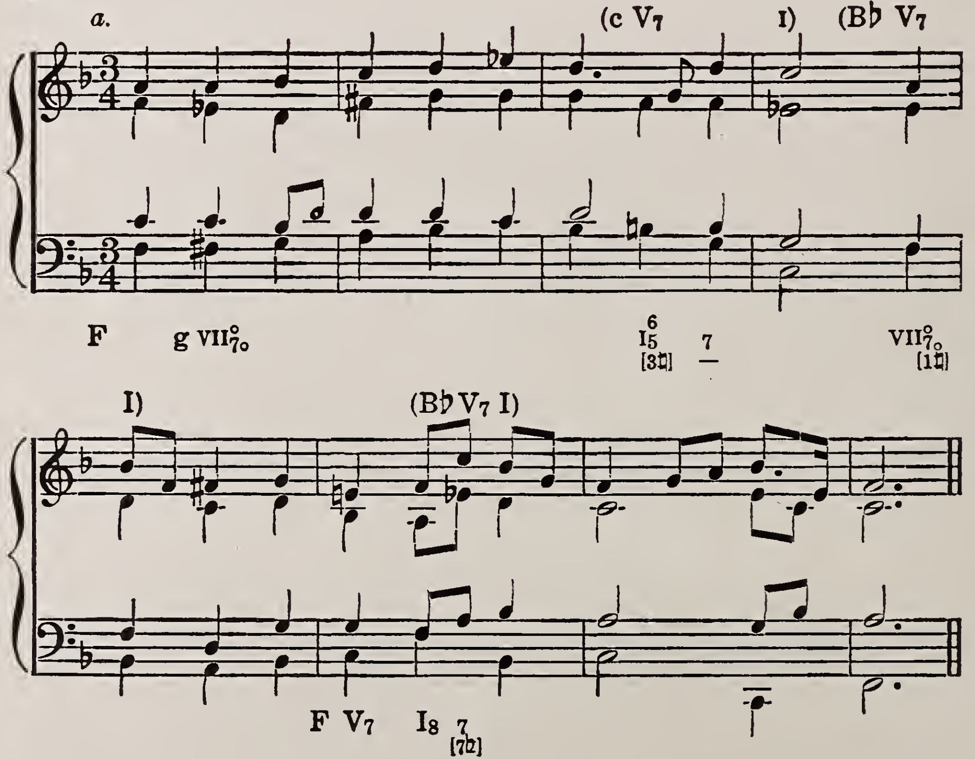
Apparent V_7 and $\text{vii}^{\circ}_{7^{\circ}}$ Chords

389. One of the most commonly used means for adding tonal color to music is to introduce the chords V_7-I, and $\text{vii}^{\circ}_{7^{\circ}}$-I of other keys. Because these chords only appear, sound, and resolve like V_7 and $\text{vii}^{\circ}_{7^{\circ}}$ chords in other keys, there being no final cadence, they are often called "Apparent V_7 and $\text{vii}^{\circ}_{7^{\circ}}$ chords."

390. These chords were first treated in Lesson 51 as Transient modulations. In that lesson only such V_7 and $\text{vii}^{\circ}_{7^{\circ}}$ chords were used as resolved regularly to a chord in a closely related key. In the present lesson the chords V_7-I or $\text{vii}^{\circ}_{7^{\circ}}$-I of any key may be introduced, the only requirement being that they sound well. An analysis of Ex. 233 will show a conventional (*a*), and a fairly extreme (*b*) use of these chords.

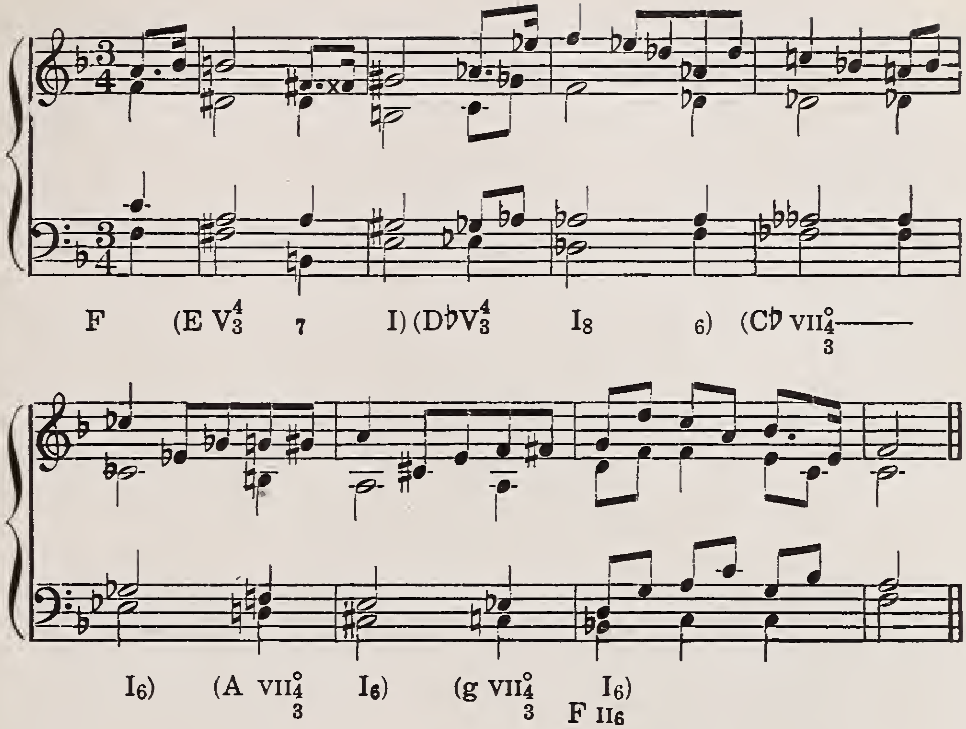
Any reference to these chords will always include the chord of resolution.

Ex. 233.



Ex. 233 (Concluded)

b.

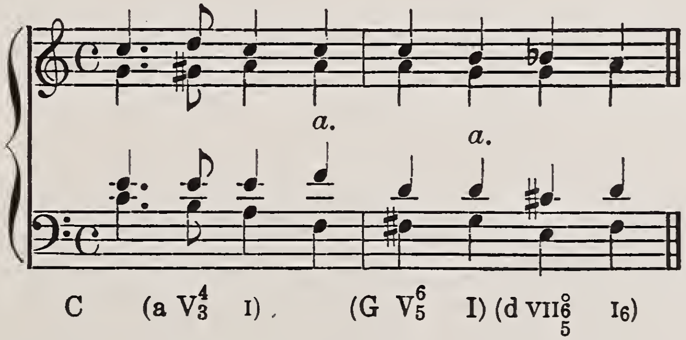


391. Notice that the Apparent vii°$_7$° chord is always a diminished seventh chord, whether it resolves to a major or a minor triad.

392. It is possible to extend Apparent V$_7$ and vii°$_7$° chords into real modulations, and, if, desired, to introduce Apparent V$_7$ and vii°$_7$° chords in the new key, Ex. *233a*.

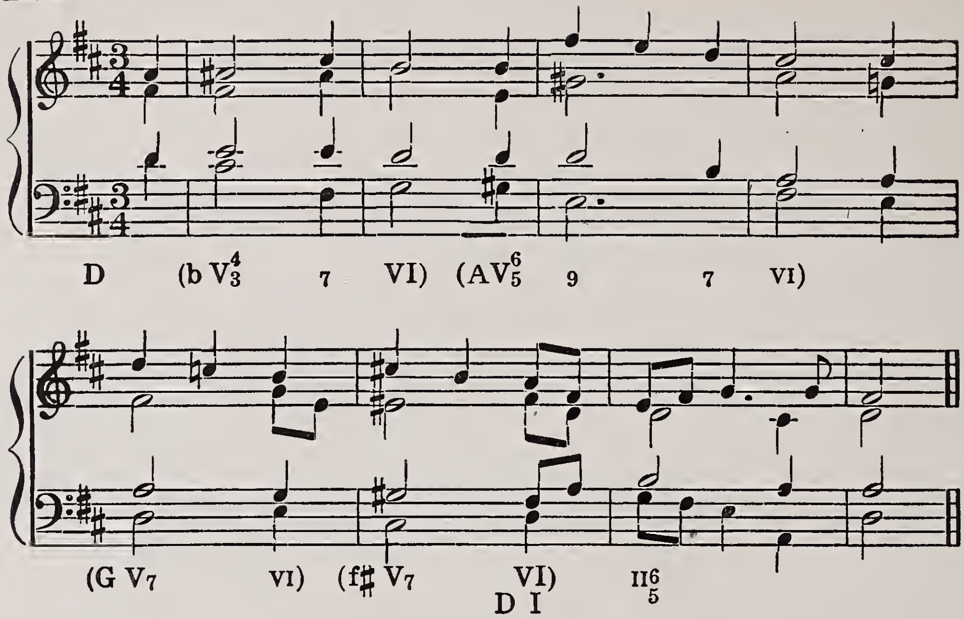
393. Any triad may precede an Apparent V$_7$ or vii°$_7$° chord.

Ex. 234.



394. The chord of resolution of an Apparent V$_7$ chord need not always be its apparent tonic, but may, very effectively, be its apparent submediant (VI) chord, Ex. 235.

Ex. 235.



395. Apparent V_7 and $\text{vii}^{\circ}_{7^{0}}$ chords are marked as follows: when they appear singly or in groups of two they are marked as altered chords, and in addition the apparent keys and chords are indicated, parenthetically, above the soprano (Ex. 233*a*), when a number of these follow one another it is only necessary to indicate the apparent keys and chords below the bass, Ex. 233*b*.

ASSIGNMENT 69

In *a,* put an apparent V_7 or $\text{vii}^{\circ}_{7^{0}}$ chord at the *.

In *b,* the kind of chord, as well as its location is marked. Its resolution is left to the student.

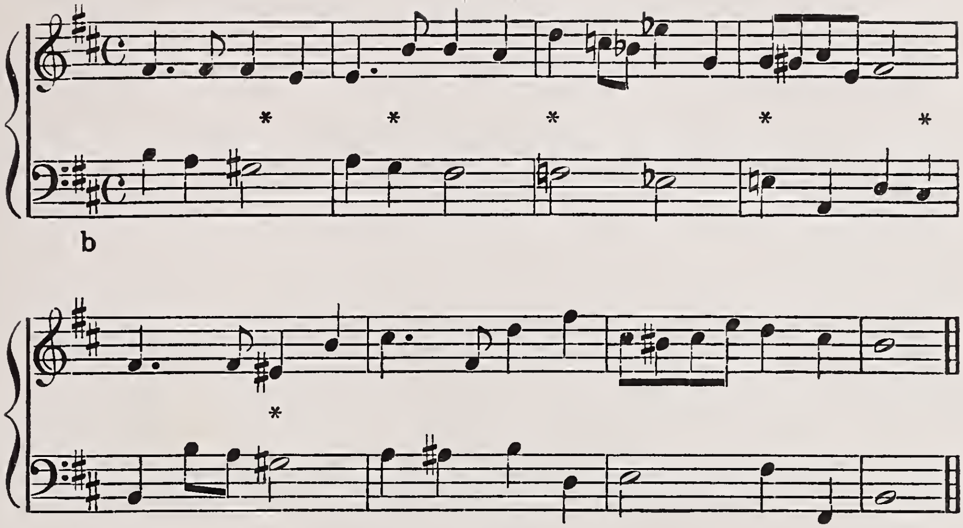
Ex. *c,* is an unfigured bass. The location of the V_7 and $\text{vii}^{\circ}_{7^{0}}$ chords is marked with an *. The choice of chord is left to the student. Make the soprano interesting.

Write an original eight measure period introducing several apparent V_7 and $\text{vii}^{\circ}_{7^{0}}$ chords.

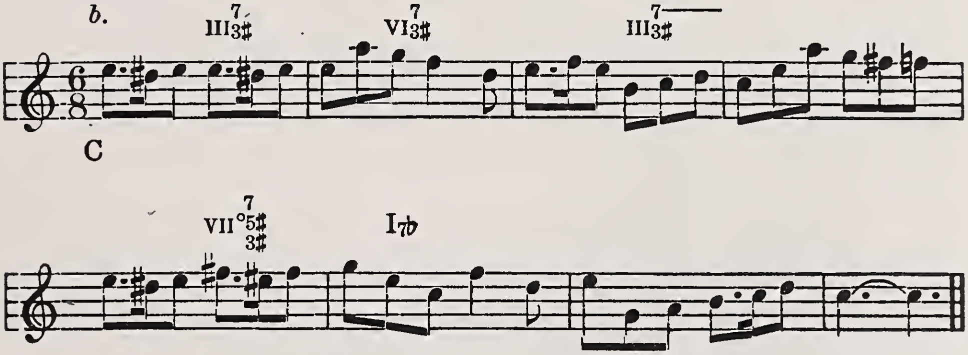
Try, in some of the above work, to resolve an apparent V_7 chord to its apparent vi.

Ex. 236.

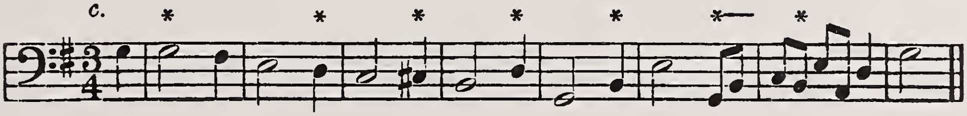
a.



b.



c.



LESSON 70

Chords of the Augmented Sixth

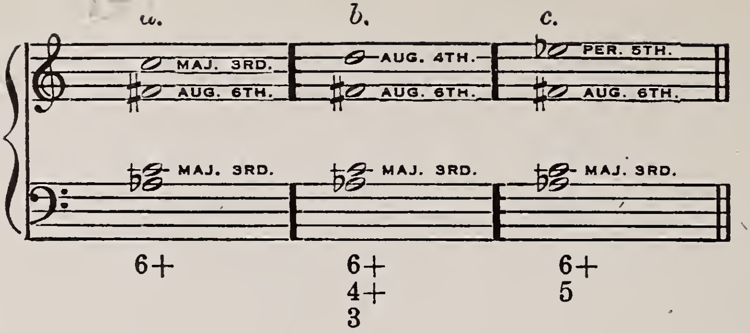
396. There is one more, and very important, group of altered chords to be treated, the so called Chords of the Augmented Sixth. This group comprises the following chords:

Chord of the Augmented sixth with major third, Ex. 237 (*a*).

Chord of the Augmented sixth, with augmented fourth, and major third (*b*).

Chord of the Augmented sixth, with perfect fifth, and major third (*c*).

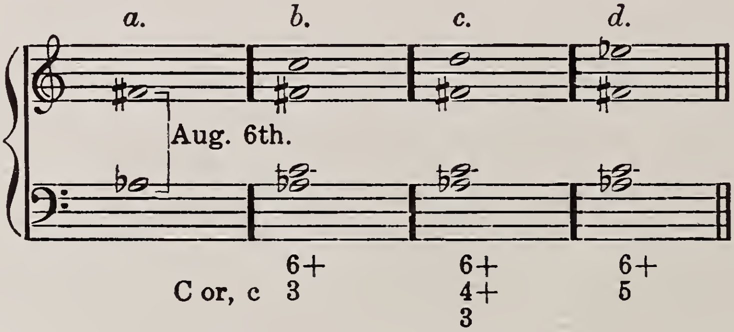
Ex. 237.



397. The *chief characteristic* of these chords is the *augmented sixth* from the *bass note,* Ex. 238 (*a*). They occupy as definite a position in the key as the dominant seventh chord, and have resolutions quite as regular, but while the dominant seventh is constantly used in all its inversions these chords are nearly always found in that inversion which gives them their name, (*b*), (*c*), (*d*). In speaking of the Chord of the augmented sixth *of a key* we shall have reference to that chord with its *bass note a major third below the key note,* Ex. 238.

398. In the treatment of these chords, this, their characteristic position in the key and their resolutions, will first be taken up, after which the deviations from this position and their resolutions will be treated.

Ex. 238.



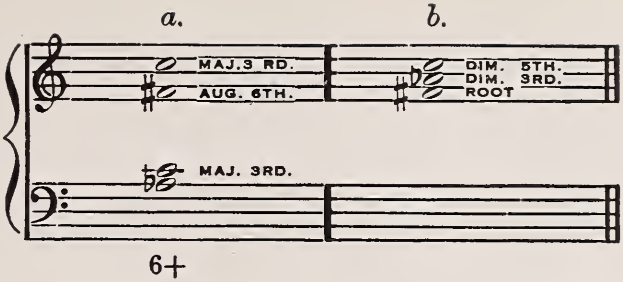
The first of these chords to be treated is

THE CHORD OF THE AUGMENTED SIXTH WITH MAJOR THIRD

399. This chord, reading from the bass, contains a major third and an augmented sixth. Since this chord has but three tones, it is necessary to double one of them in four part writing. The third, being the only one that has no tendency, is doubled, Ex. 239, (*a*). Reading from the root it comprises a diminished third, and a diminished fifth (*b*). Its symbol is 6+.

400. Notice that when reference is made to an interval in an Augmented sixth chord, it will always be that interval *above the bass note.* Any exception to this will be specially mentioned.

Ex. 239.



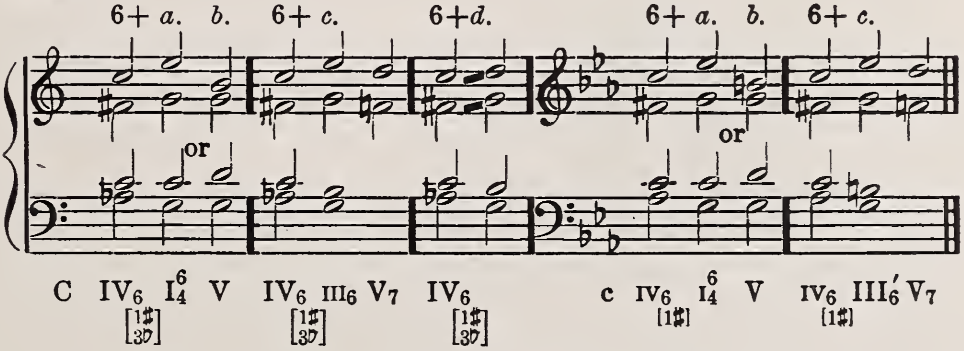
401. This chord is found in both major and minor keys, and its bass note is a major third below the key note. It resolves to I^6_4 or V, Ex. 240 (*a*), (*b*). When located as above it is said to be in the conventional position in the key.

402. In resolving, the bass and the augmented sixth above it move outwardly a diatonic half step, and the other voices go to the nearest chord tones of I^6_4 or V (*a*), (*b*).

403. The resolution of this as well as the other chords of the Augmented sixth to III^6 with doubled third, may be used when it is substituted for the cadencing I^6_4 as at *c*.

404. While the fifths at *d* are possible, it is, nevertheless, generally better to use the progression at *b*.

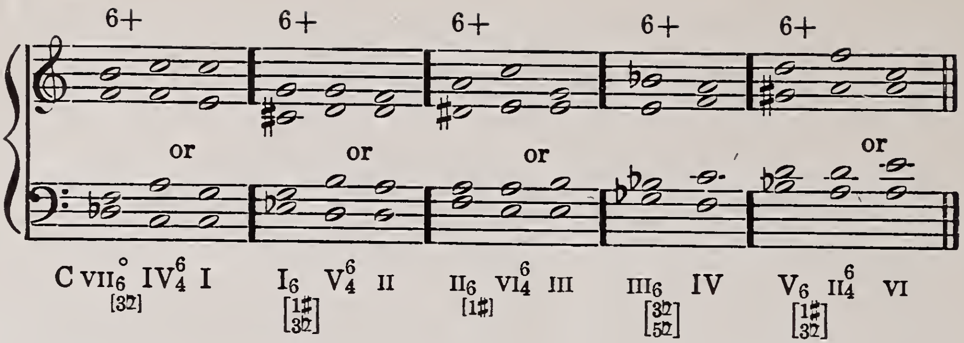
Ex. 240.



405. This, as well as the other chords of the augmented sixth, may also be located with the bass note on any degree which is a *diatonic* half step higher than a note in the key. When so located the chords to which they resolve are, obviously, not I^6_4 or V, but any six-four chord or triad in root position, to which the bass note regularly resolves.

406. Ex. 241 illustrates the various resolutions in the key of C major, with the bass note on other degrees than a major third below the key note. Note that the leading of the voices is the same as heretofore.

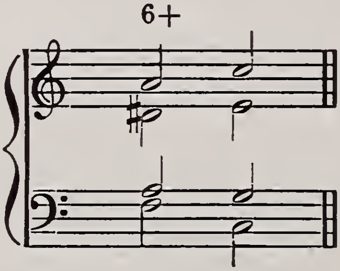
Ex. 241.



407. Do not resolve the 6+ chord, nor any of the following chords of the Augmented sixth, to chords out of the key, except for modulatory purposes, nor to diminished triads.

408. One other resolution calls for special attention. The bass note, in resolving, may skip down a perfect fourth to the root of a major triad. The augmented sixth resolves as usual, and the other voices go to the nearest chord tones, Ex. 242. This should only be used when resolving to a chord in the key.

Ex. 242.



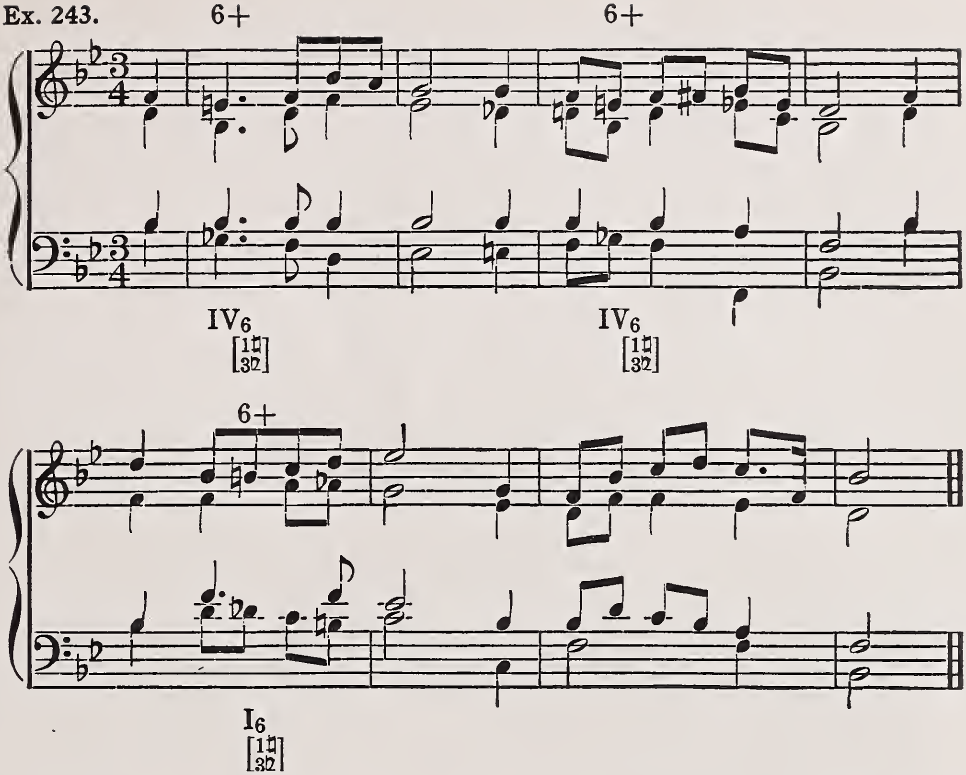
409. In marking these chords, recognize their construction as altered triads or chords of the seventh, and in addition place the symbol of the chord above it, as in Ex. 243.

410. No definite directions can be given as to what chord should precede the 6+ chord. When in its conventional position in the key (a major third below the key note), the I, IV^6, V, or II$^4_3$ chords are preferred. With other locations it is best to precede it with a chord that contains one or more members of the altered chord, whether they are chromatically altered or not.

411. The assignment for this chord will be found at the end of this lesson with that of the next chord to be treated.

Ex. 243 contains several Augmented sixth chords.

Ex. 243.

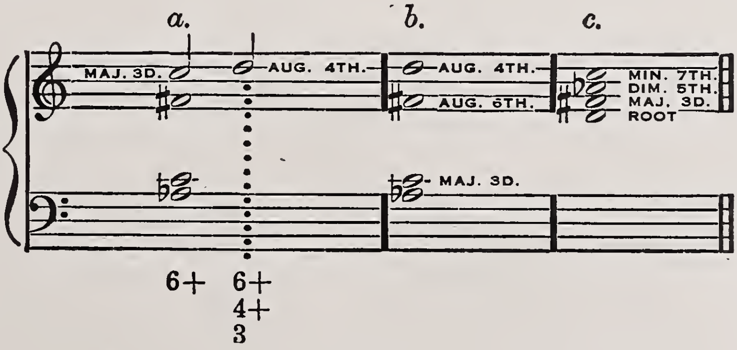


Chord of the Augmented Sixth with Augmented Fourth and Major Third

412. This chord is identical with that of the Augmented sixth chord, except that instead of having the third above the bass note doubled, as is the case in the Augmented sixth chord, one of the thirds is replaced by the *augmented fourth above the bass,* Ex. 244 (*a*). Its symbol is $\begin{smallmatrix}6+\\4+\\3\end{smallmatrix}$.

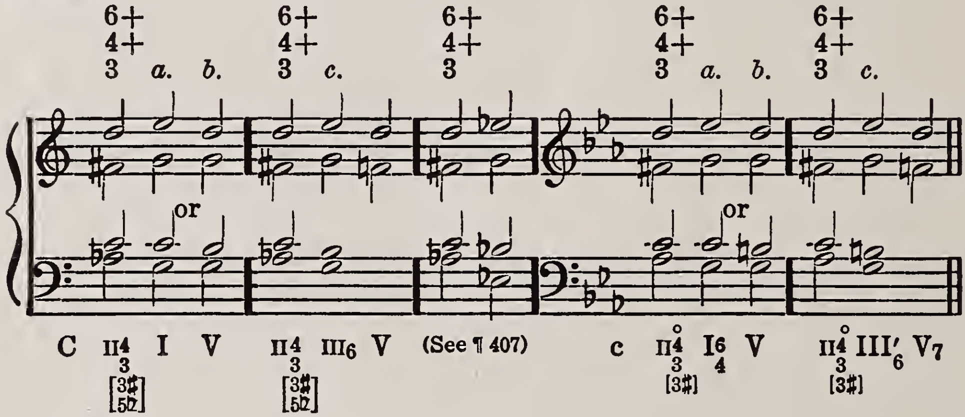
413. Reading from the bass this chord comprises a major third, augmented fourth, and augmented sixth (*b*). Reading from the root it comprises a major third, diminished fifth, and minor seventh (*c*).

Ex. 244.



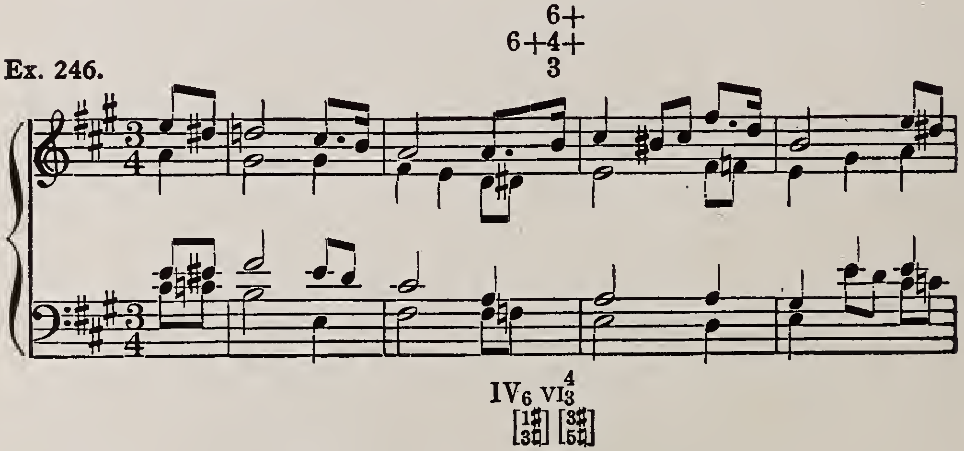
414. Its location and resolutions are the same as those of the augmented sixth, the resolution of the augmented fourth being to the nearest chord tone. The treatment of this chord when it is on any other degree than the major third below the key note is also the same, the augmented fourth in all cases resolving to the nearest chord tone, Ex. 245, (*a, b, c*).

Ex. 245.

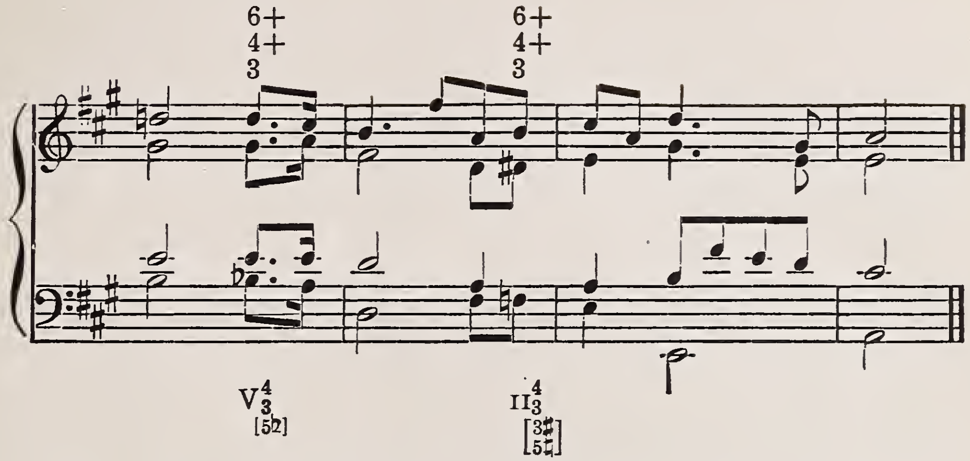


See paragraph 410 as to what chord may precede the $\begin{smallmatrix}6+\\4+\\3\end{smallmatrix}$ chord. Ex. 246 contains several $\begin{smallmatrix}6+\\4+\\3\end{smallmatrix}$ chords.

Ex. 246.



Ex 246 (Concluded)



415. The following paragraphs will direct the student how to locate the bass note of Augmented sixth chords with a given soprano.

416. *The 6+ chord.* When the soprano rises a diatonic half-step in resolving, it is the augmented sixth above the bass; when it progresses anywhere else it is the third above the bass note.

The $\begin{smallmatrix}6+\\4+\\3\end{smallmatrix}$ *chord.* When the soprano progresses upwards a diatonic half-step in resolving, it may be the augmented fourth, or the augmented sixth above the bass note; when it progresses upwards a whole-step, it is the augmented fourth; when it remains stationary, it may be the third, or the augmented fourth; and when it descends, it is the third. Where two choices are possible try both.

ASSIGNMENT 70

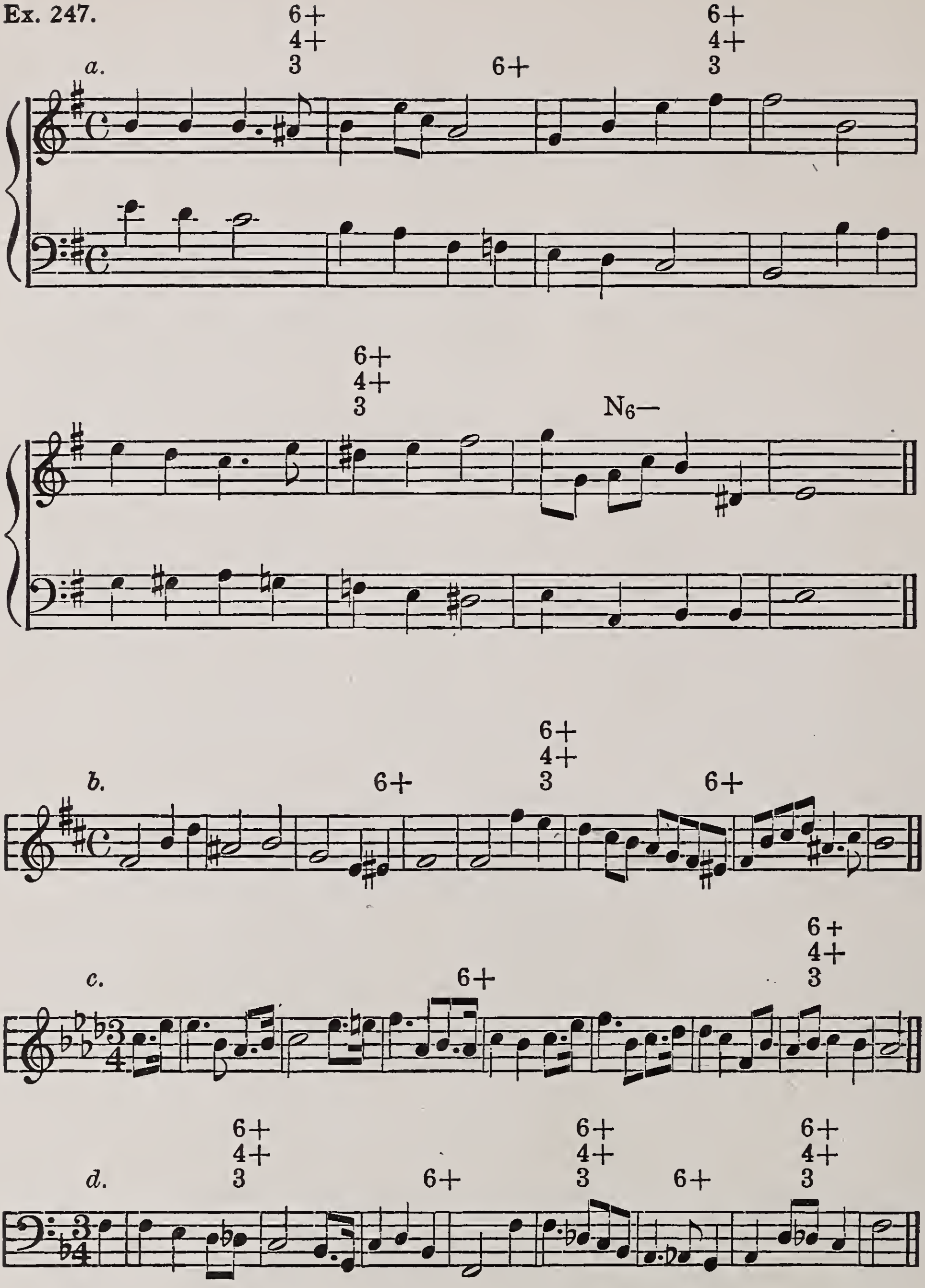
Play resolutions of these chords in all keys.

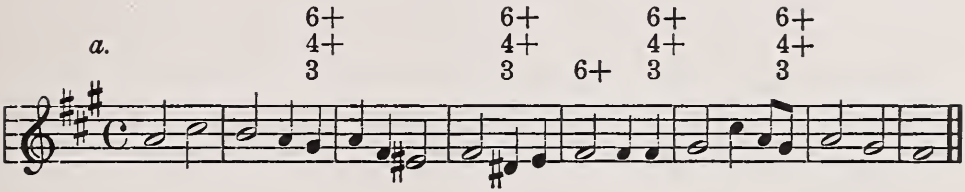
To *a,* add the alto and tenor.

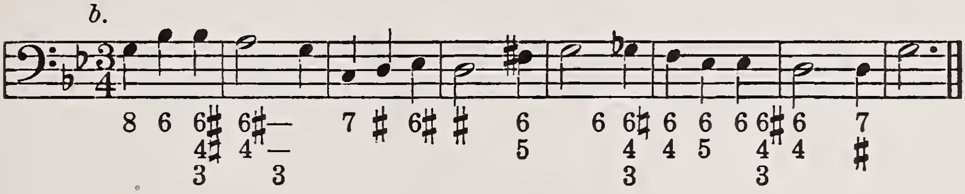
Harmonize *b, c,* and *d* as usual, introducing the chords called for.

Instead of *d,* an original period introducing *6+*, and $\begin{smallmatrix}6+\\4+\\3\end{smallmatrix}$ chords may be written.

Ex. 247.







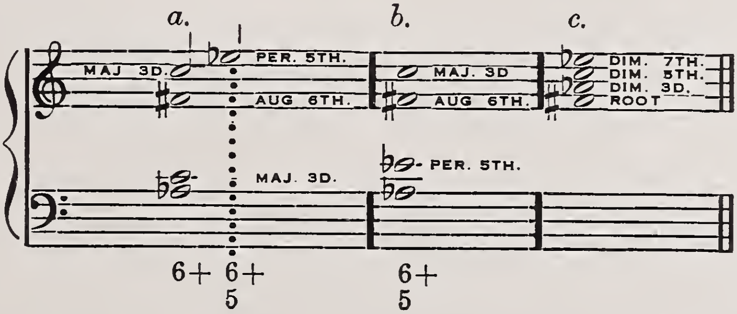
LESSON 71

Chord of the Augmented Sixth with Major Third, and Perfect Fifth

418. This chord is also identical with that of the Augmented sixth, except that the perfect fifth above the bass replaces one of the doubled thirds, Ex. 248 (*a*). Its symbol is $^{6+}_{5}$.

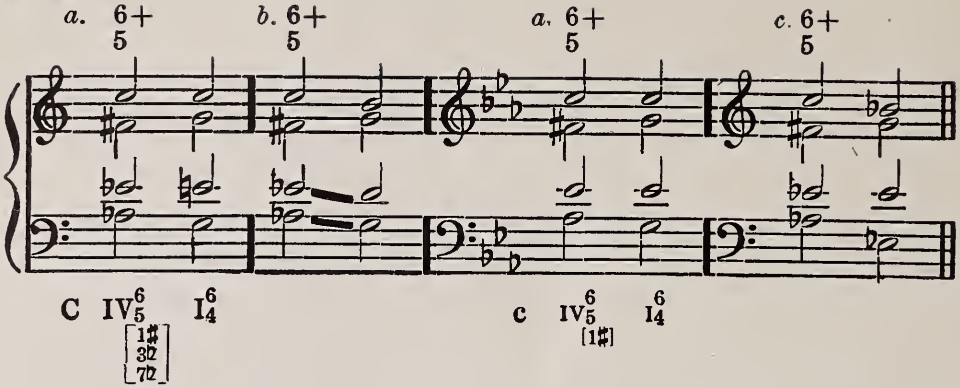
419. Reading from the bass note it comprises a major third, perfect fifth, and augmented sixth (*b*). Reading from the root it comprises a diminished third, diminished fifth, and diminished seventh (*c*).

Ex. 248.



420. While the location and the resolutions of this chord are the same as that of the 6+, it is better to resolve it to I^{6}_{4} only (*a*), omitting the resolution to V on account of the resulting consecutive fifths (*b*), Ex. 249.

Ex. 249.



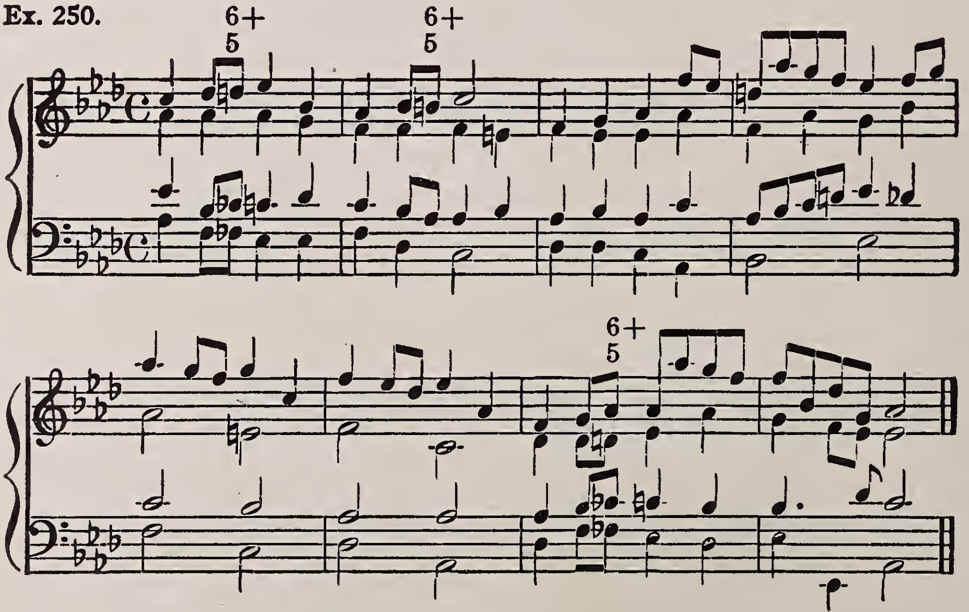
421. The resolution of this chord when the bass note is found on other degrees than a major third below the key note, is the same as the augmented sixth chord except that it may not resolve to a triad in fundamental position because of the fifths above mentioned.

It also takes the resolution when the bass skips down a perfect fourth, to the root of a major triad. The fifth above the bass note goes to the nearest chord tone, Ex. 249 (*c*).

With the exception that the V chord may not precede the $^{6+}_{5}$ chord, it may be approached as described in paragraph 410.

Ex. 250 contains several $^{6+}_{5}$ chords.

Ex. 250.



TO FIND THE BASS NOTE WHEN THE SOPRANO IS GIVEN

422. If the soprano moves upward a diatonic half-step it is the augmented sixth above the bass note. If it moves upward a chromatic half-step it is the fifth above. If it is stationary it is either the third or fifth above the bass. If it moves down a whole-step it is the third.

ASSIGNMENT 71

Play resolutions of this chord in all keys.

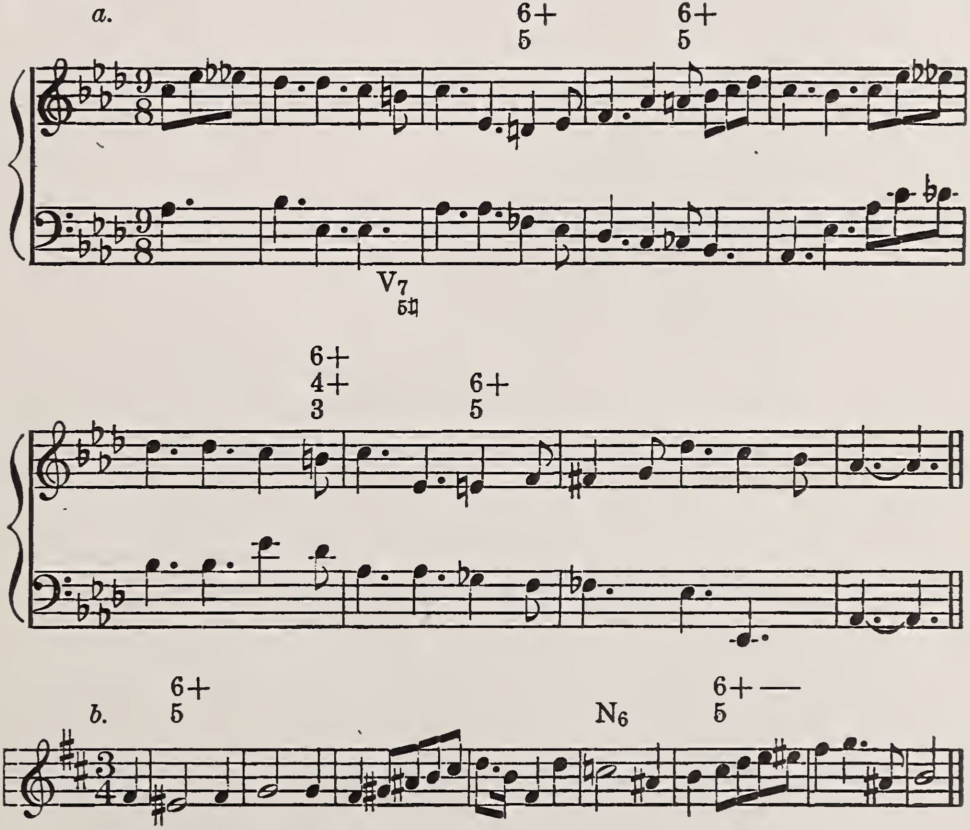
To *a,* add the alto and tenor.

Harmonize *b* and *c* as usual.

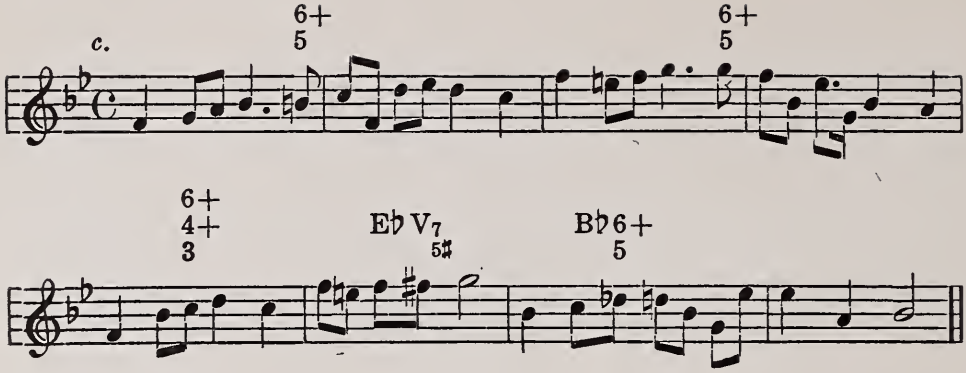
Write an original period introducing Augmented six-five chords.

In the Additional Exercises the location of the $^{6+}_{5}$ chords is indicated by a +.

Ex. 251.

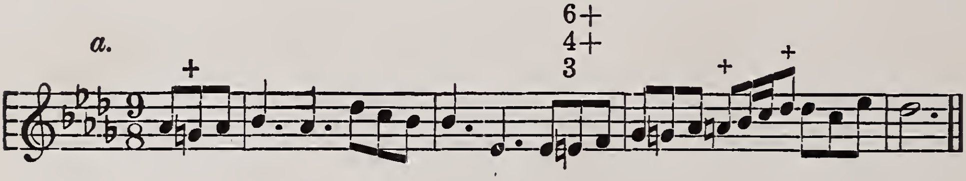


Ex. 251 (Concluded)

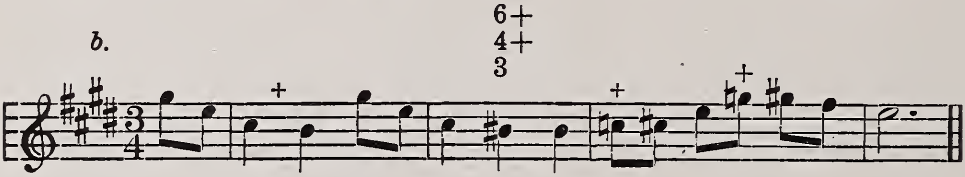


ADDITIONAL EXERCISES

a.



b.

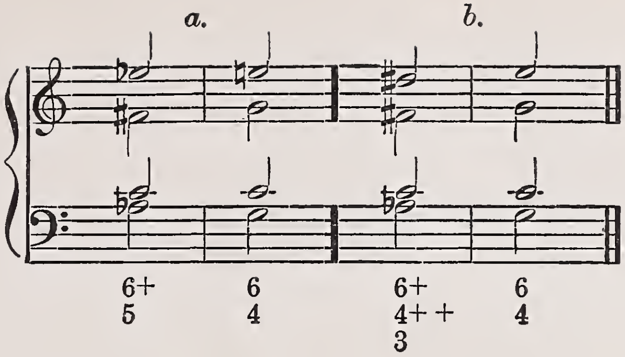


423. There is one other chord of the Augmented sixth that should be mentioned, even though no assignment of it will be made; it is the "Chord of the Augmented Sixth, with doubly augmented fourth, and major third." Its symbol is $\begin{smallmatrix}6+\\4++\\3\end{smallmatrix}$

424. When resolving the $^{6+}_{5}$ chord to a major six-four chord, one is disturbed that the perfect fifth above the bass ascends (Ex. 252, *a*), contrary to the principle in resolving altered notes. Because of this, the enharmonic equivalent of the perfect fifth, the doubly augmented fourth (*b*) is sometimes used, thus forming the above chord.

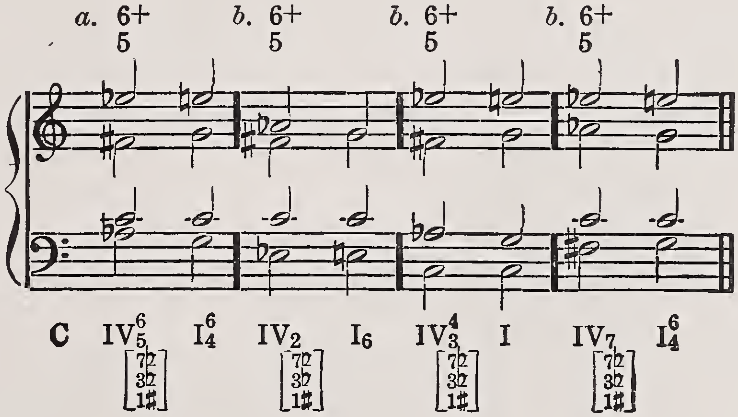
425. This chord resolves to a major six-four chord only. As it is rather infrequently used, and is classed as a misnotated $^{6+}_{5}$ chord by some, no presentation other than this will be made, and no assignment given.

Ex. 252.



426. All chords of the augmented sixth are sometimes used in other than their conventional form, that is, any interval of the chord may be in the bass. When so used they are spoken of as unconventional forms of the chord. Since these forms are so infrequently used nothing more than this statement, with the following resolutions of the unconventional form of the $^{6+}_{5}$ chord in the key of C, will be made, Ex. 253 b.

Ex. 253.

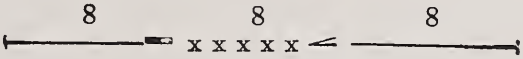


LESSON 72

THE SONG-FORM

ASSIGNMENT 72

Write a Three-part Song-form, using the following chart for its form. Detailed directions for writing it will be found in Lesson 52.

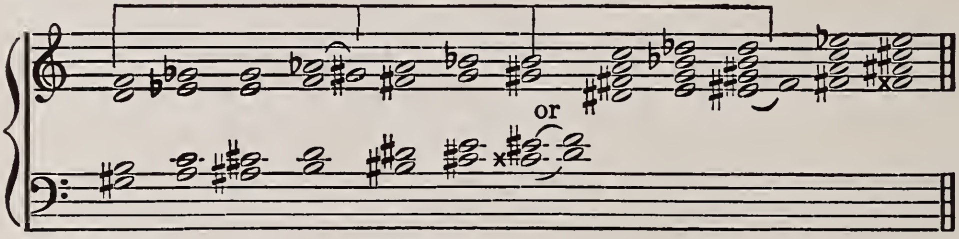


Introduce some of the altered chords that have been presented in the past lessons.

MODULATING BY MEANS OF ENHARMONIC CHANGE OF NOTATION OF A DIMINISHED SEVENTH CHORD

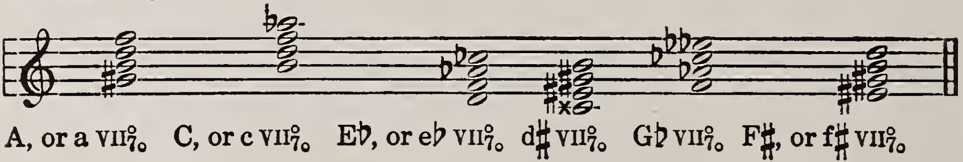
427. If a chromatic progression of diminished seventh chords in root position be written, it will be found that the fourth chord is identical in sound with the first, and the notation can also be made the same by enharmonic change, Ex. 254.

Ex. 254.



428. There are, therefore, only three different-sounding diminished seventh chords, and since the diminished seventh chord is used as a chord of the seventh on the leading tone in major as well as in minor keys, and there are thirty keys, each chord or its enharmonic equivalent is found in ten different keys. To make this chord agree with the notation of the different keys requires six changes of enharmonic notation, Ex. 255.

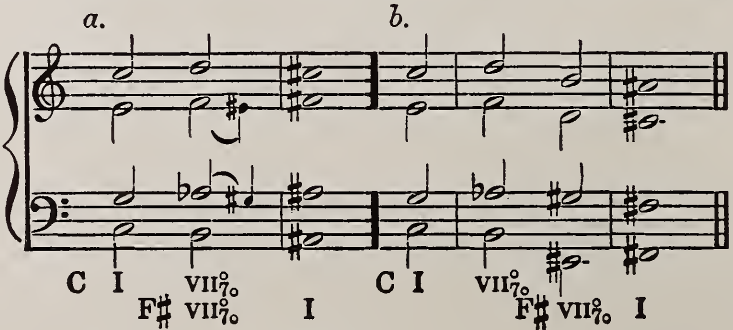
Ex. 255.



429. This chord, therefore, readily lends itself as a means of modulation between those keys to which the chord is common.

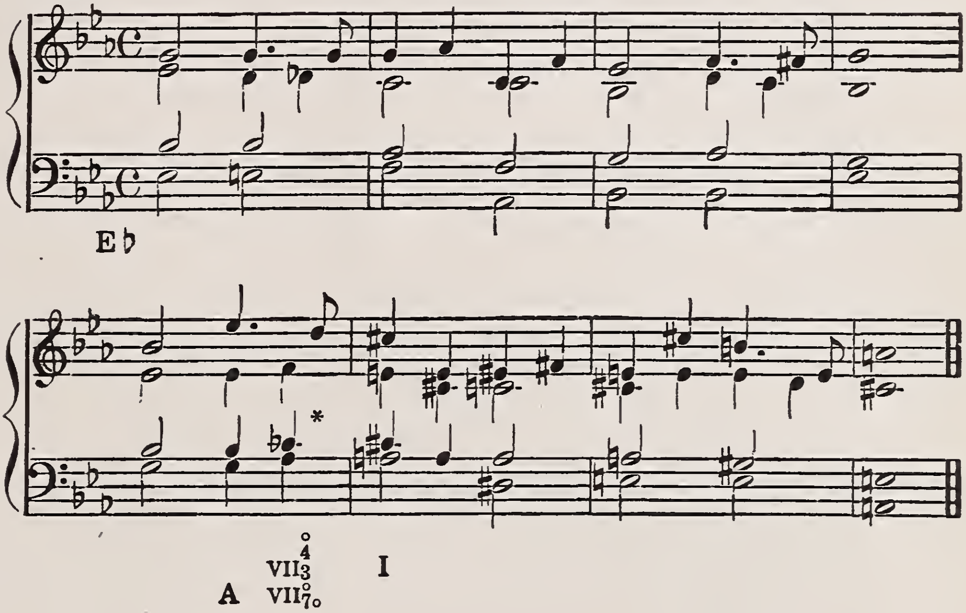
430. In modulating, this chord may be notated as in the old or the new key, and resolve directly to the new tonic (Ex. 256 *a*) or, which is better, it may be repeated, at the same time changing the notation to suit the new key, and placing it in root position (*b*).

Ex. 256.



431. In Ex. 257 the vii$^{\circ}_{7^{\circ}}$ chord resolves to I of the new key without changing its notation to agree with that of the new key.

Ex. 257.



432. Since this means of modulation is limited in the keys to which one may go, too much time should not be spent on it as a means of modulation. If the student will acquaint himself with the keys to which each chord belongs, and how they are spelled, much of the purpose of this lesson will have been accomplished.

433. The keys to which each chord is enharmonically related are easily found as follows: build a diminished seventh chord on the tonic of the old key. The members of this chord (or their enharmonic equivalents) are the names of the keys to which the vii$^{\circ}_{7^{\circ}}$ chord is related. For example, a diminished seventh chord *on* C is *c, e♭, g♭, b♭♭* (or *a*). The names of the members of this chord are the names of the keys (major and minor), or their enharmonic equivalents, to which the vii$^{\circ}_{7^{\circ}}$ chord *in* C is enharmonically related.

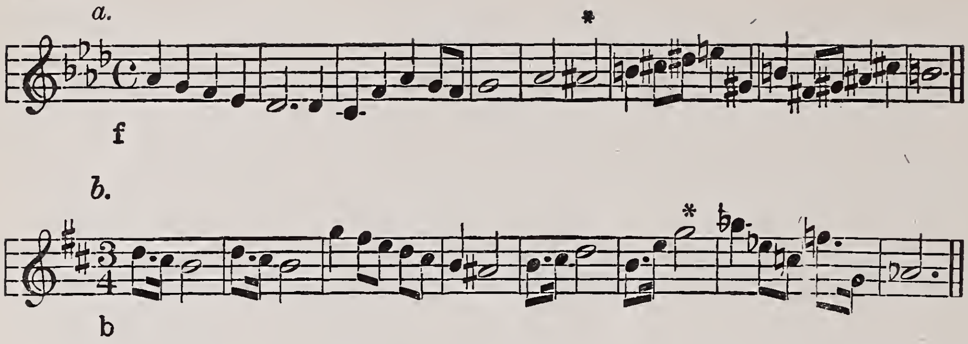
ASSIGNMENT 73

Write out the enharmonic equivalents of the diminished seventh chords on *a*, and *a♯*, stating under each chord the keys to which it belongs.

Harmonize *a* and *b* as usual. In *a* the modulating vii$^{\circ}_{7^{\circ}}$ chord is notated as in the new key; in *b*, as in the old key.

Write an original period introducing this modulation.

Ex. 258.

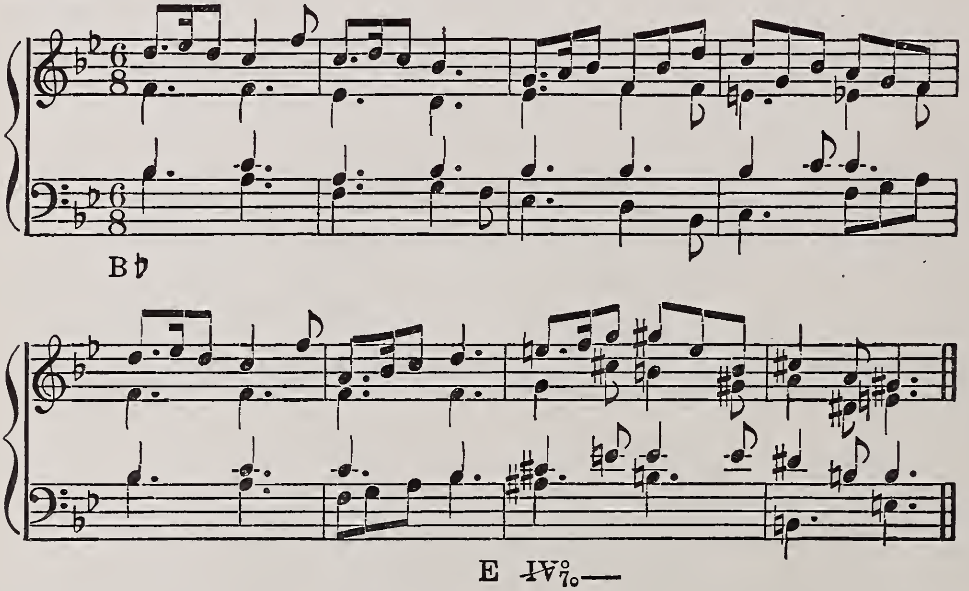


LESSON 74

Modulating by Means of the Diminished Seventh Chord on the Raised Fourth Degree of the New Key

434. One of the most practical means of modulating is to enter the new key through the diminished seventh chord on its raised fourth degree, Ex. 259. Its symbol is $\cancel{\text{IV}}^{\circ}_{7^{\circ}}$.

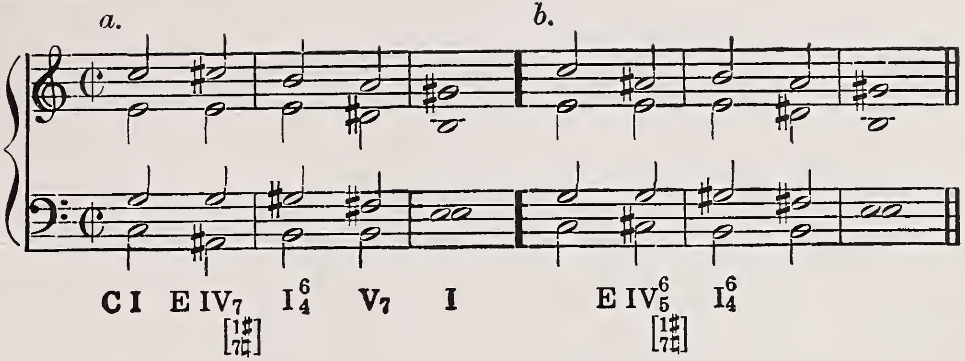
Ex. 259.



435. This chord may be used in root position (*a*), or first inversion (*b*). The root position is much preferred, Ex. 260. In either case it resolves to I^6_4 of the new key, followed by V_7-I.

436. All modulations in which the modulating chord resolves to I^6_4 of the new key require only the chords V_7-I to confirm the new key.

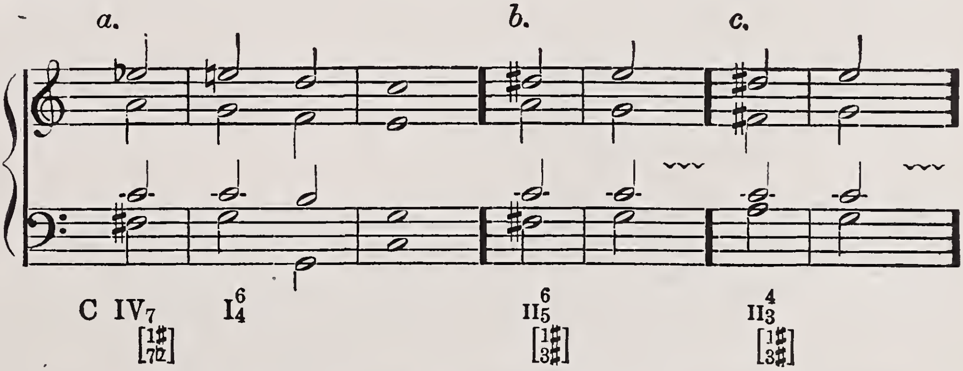
Ex. 260.



437. Because the seventh of the ~~IV~~$^{\circ}_{7^{\circ}}$ chord ascends, when resolving to I^6_4 in major keys (*a*), it is sometimes changed, enharmonically, to the raised second degree (*b* and *c*), thus forming the diminished seventh chord on the raised second degree (~~II~~$^{\circ}_{7^{\circ}}$), Ex. 261.

This chord is best when used in its first inversion (*b*), but may also be used in its second inversion (*c*). In either case it resolves to I^6_4.

Ex. 261.



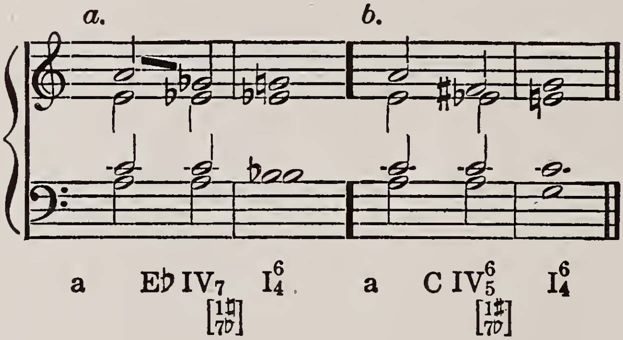
438. The ~~IV~~$^{\circ}_{7^{\circ}}$, N_6, and $^{6+}_{5}$ chords have a peculiar characteristic, when used for modulatory purposes, in that they neutralize any modal tendency, making modulations to major or minor keys equally satisfactory.

439. Since the modulating chords in this lesson are diminished seventh chords, considerable liberty is allowed in approaching them. All voices may move in similar motion, although contrary motion is better.

440. What was said in par. 174 in regard to what chord should precede the modulating chord, applies here, as well as to all modulations in this text, i. e., that any chord may precede the modulating chord, but that all are not equally good. For this reason, and for the sake of simplicity, the modulating chord should be preceded by the old tonic triad.

441. The skip of an augmented second, and cross relation, are permitted when approaching the modulating chord of this lesson, or those in Lessons 75 and 76. The reason for this is, that until the modulating chord resolves, there is no feeling for any key, and what may be an augmented second in going to one key (*a*), may be a minor third in going to another (*b*), Ex. 262.

Ex. 262.



ASSIGNMENT 74

Play this modulation to all keys.

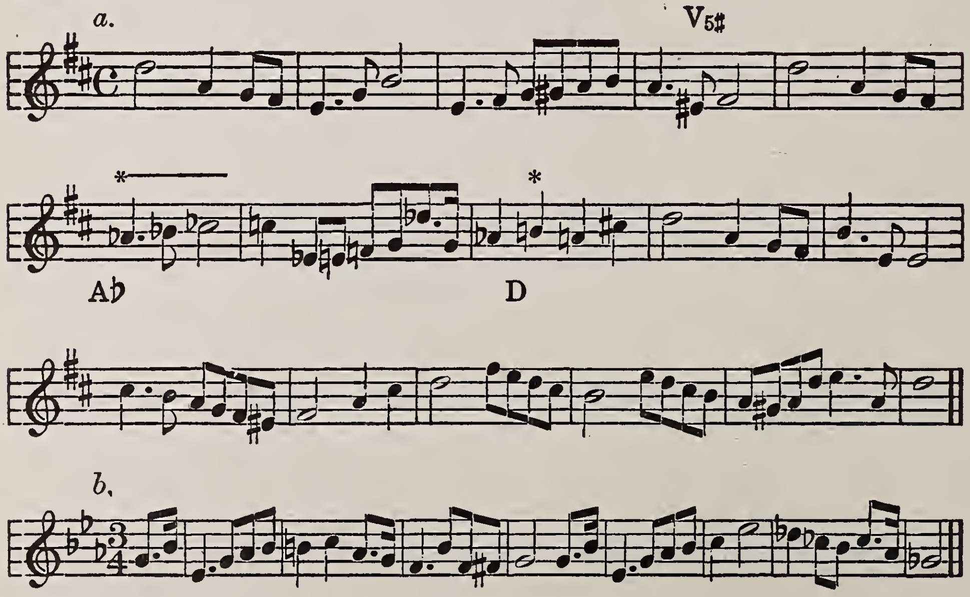
Ex. *a* contains two modulations through the ~~IV~~°$_{7^o}$ chord.

The location of the modulating chords is marked.

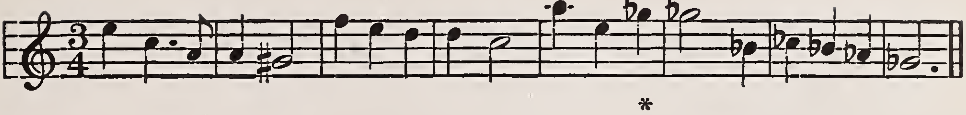
In *b* neither modulating chord, nor key to which to modulate is marked.

Write an original modulating from E♭ major to *b* minor.

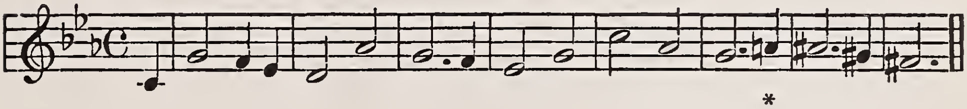
Ex. 263.



a.



b.

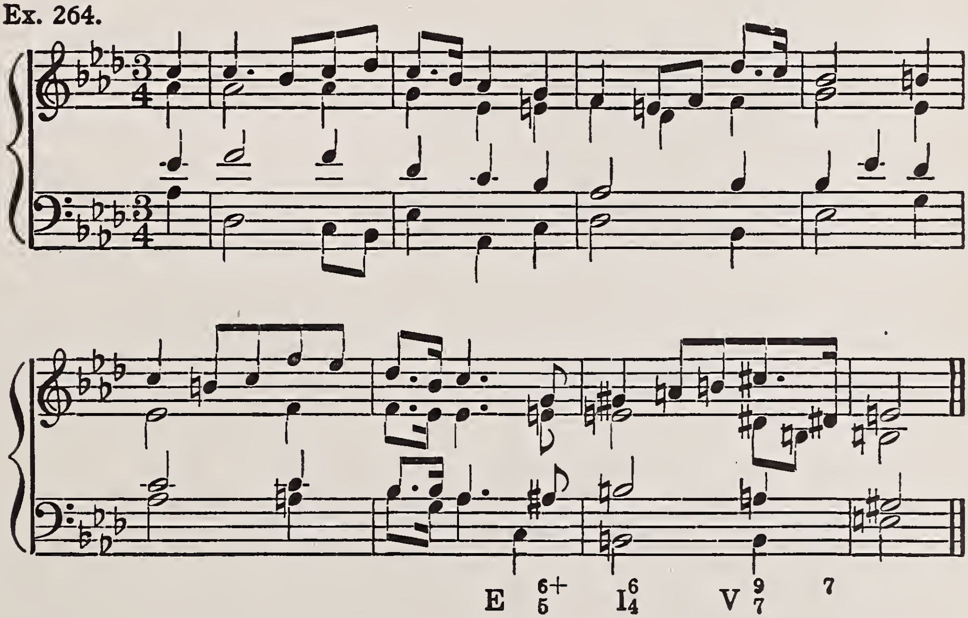


LESSON 75

Modulating by the Use of the Augmented Six-five Chord of the New Key

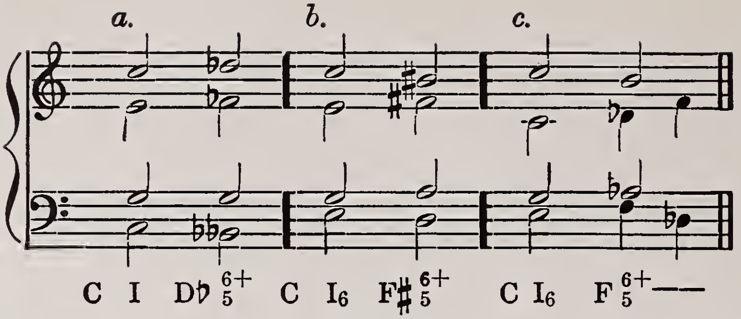
442. In this means of modulation the new key is entered through the Augmented six-five chord of the new key (with the bass note a major third below the key note), which resolves to I$^6{}_4$, and is followed by V$_7$-I, Ex. 264.

Ex. 264.



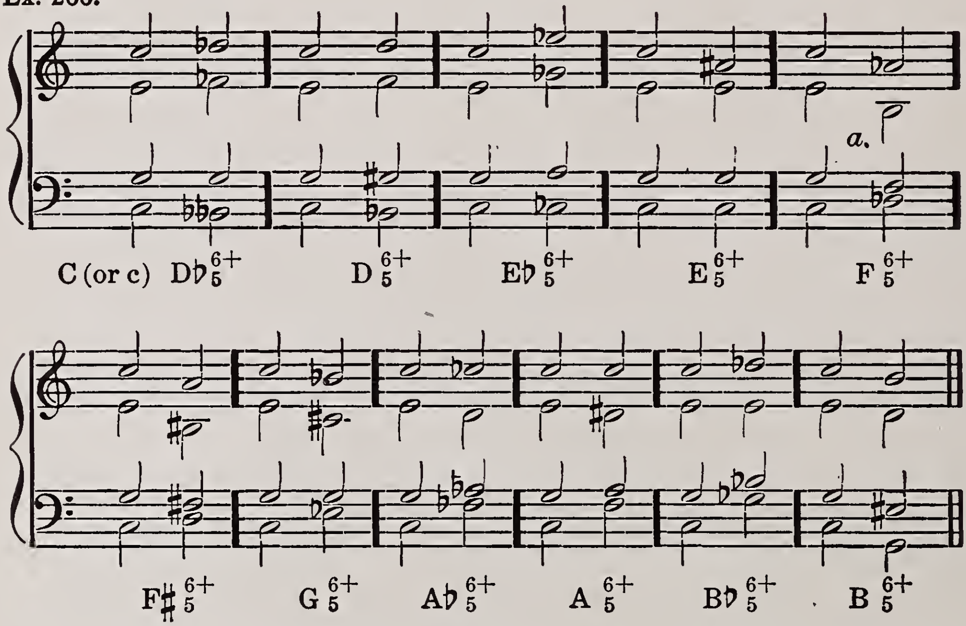
443. The old tonic triad may be used in root position (*a*), or its first inversion (*b*) when preceding the modulating chord, Ex. 265. The $^{6+}_{5}$ chord may be approached in other than its conventional form, but must appear in conventional form before resolving (*c*), Ex. 265.

Ex. 265.



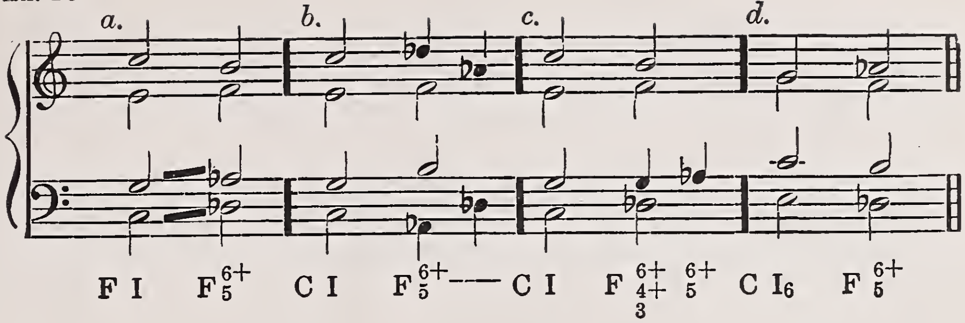
444. It is possible to go from root position of the old tonic to the conventional form of the $^{6+}_{5}$ chord in all keys, Ex. 266. Going in this way to keys a perfect fourth distant (*a*), is not entirely satisfactory. Par. 445 describes much better ways of approaching the modulating chord of this key.

Ex. 266.



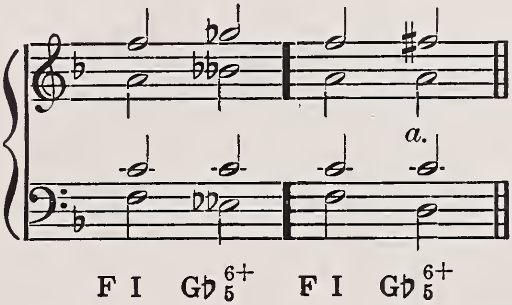
445. The difficulty in approaching the $^{6+}_{5}$ chord in its conventional form, when modulating to keys a perfect fourth distant, is in avoiding consecutive fifths, Ex. 267 (*a*). One way was mentioned in par. 444. Better ways are as follows: The $^{6+}_{5}$ chord may be approached in unconventional form, and then be changed to the conventional form before resolving (*b*); the $\begin{smallmatrix}6+\\4+\\3\end{smallmatrix}$ chord may be taken first, and then the $^{6+}_{5}$ chord (*c*); or the old tonic chord may be used in its first inversion (*d*).

Ex. 267.



446. Enharmonic change of notation may be used at any time, if it simplifies the spelling, Ex. 268 (*a*).

Ex. 268.



447. This means of modulation is good in going from major or minor, to major or minor keys.

ASSIGNMENT 75

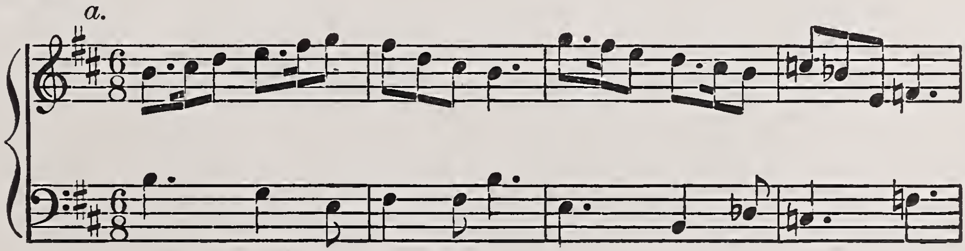
Play this modulation to all keys.

Ex. *a* has two modulations by means of the $^{6+}_{5}$ chord. With two parts given they are easily found. Notice a sequence of transient modulations (I to V_7) in measures 5 and 6.

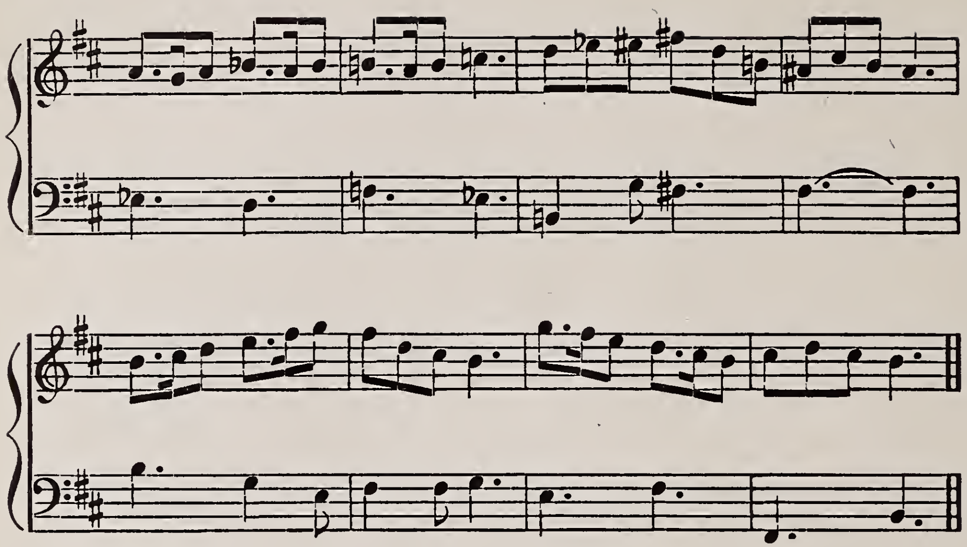
Harmonize *b* as usual. An * marks the position of the modulating chord, but not the key.

Write an original eight measure period modulating from D major to *a* minor by this means.

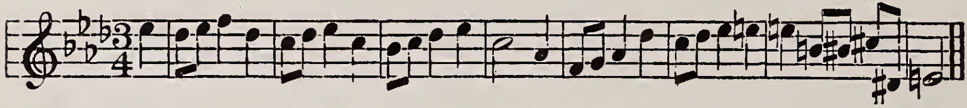
Ex. 269.



Ex. 269 (Concluded)

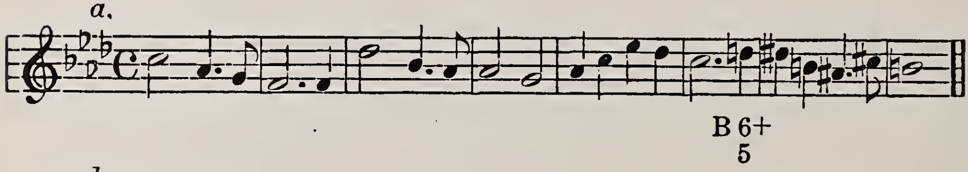


b.

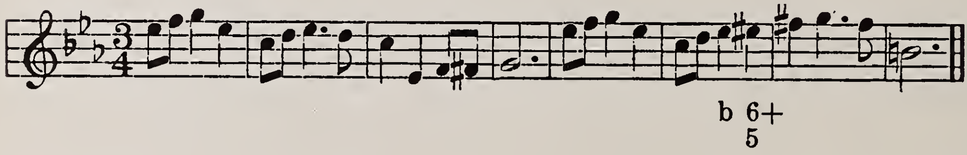


ADDITIONAL EXERCISES

a.



b.



LESSON 76

Modulating by the Use of the Neapolitan Chord of the New Key

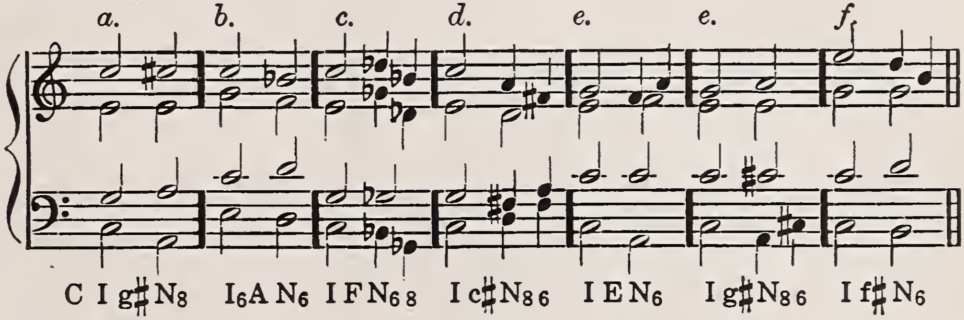
448. A modulation by this means is made by entering the new key through its Neapolitan chord, which resolves in one of its several ways.

449. The old tonic preceding the modulating chord may be in root position (Ex. 270 *a*), or in its first inversion (*b*). In approaching the Neapolitan chord, go to the nearest chord tones, be the chord N6 or N8. If it is not the form wanted, change it to

the other. At *c* the N6 has been changed to a N8; and at *d* the N8 has been changed to a N^6.

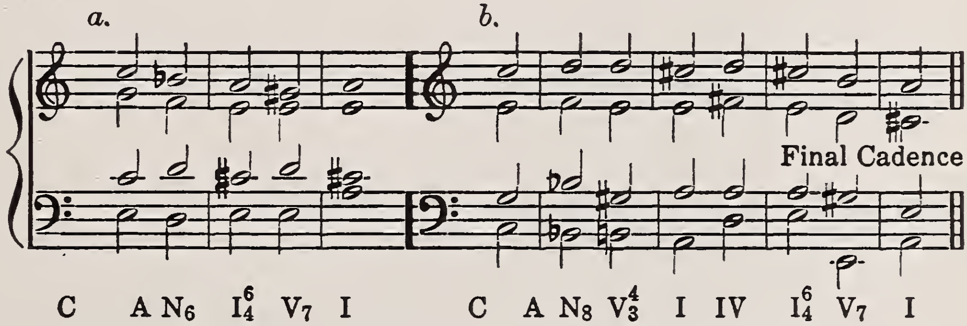
450. In approaching the N6 it is often better, and easier, to first double the root (*e*), or fifth (*f*), and then change to the doubled third.

Ex. 270.



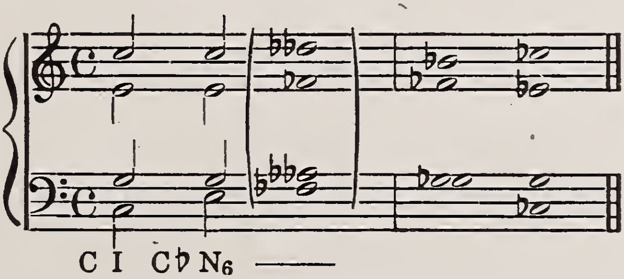
451. The N6 when resolving to I_4^6 requires no final cadence to confirm the key, Ex. 271, (*a*); the N8, however, when resolving to V_3^4-I, must have the key confirmed by a final cadence (*b*).

Ex. 271.



452. Where it simplifies the spelling, enharmonic change of notation may be used, Ex. 272.

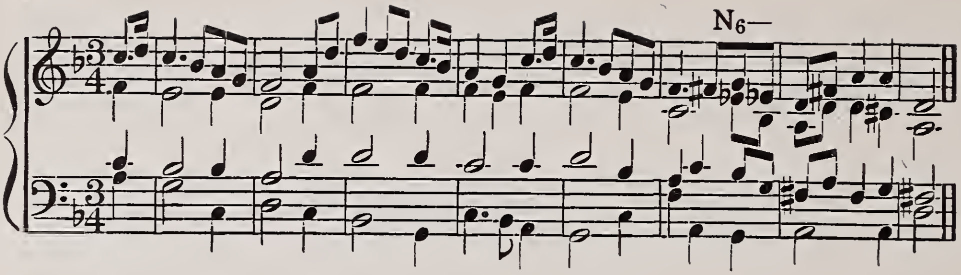
Ex. 272.



453. Modulations may be made from major or minor to major or minor keys.

Ex. 273 contains a modulation through the N6 chord.

Ex. 273.



ASSIGNMENT 76

Play this modulation to all keys.

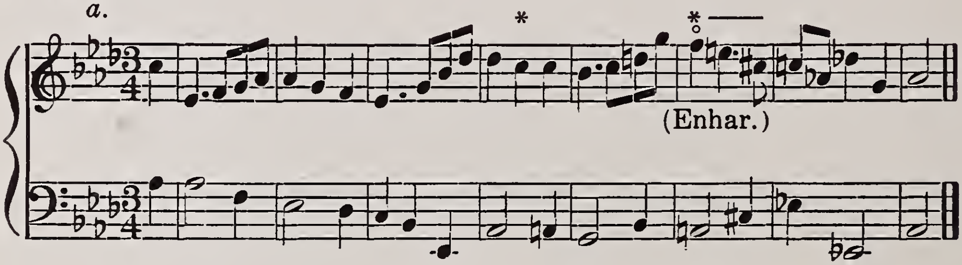
In *a* there are two modulations, one through the N8, and one through the N6. Their locations have been marked (*), but not the keys.

Harmonize *b* and *c* as usual. The location of the modulating chord has been marked.

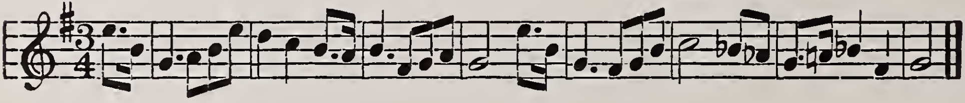
Write an eight measure period modulating from F major to *e* minor.

Ex. 274.

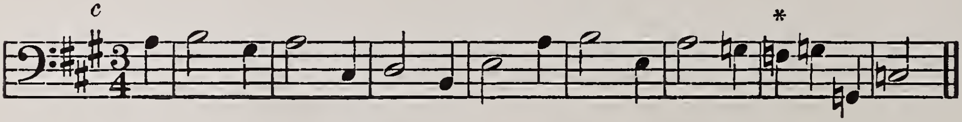
a.



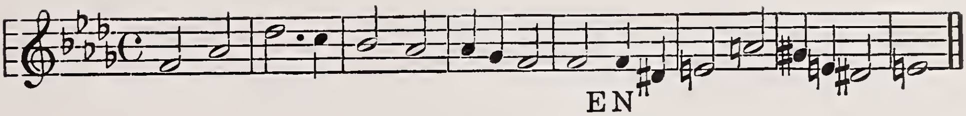
b.



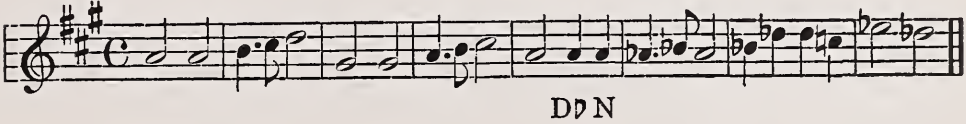
c



a.



b.



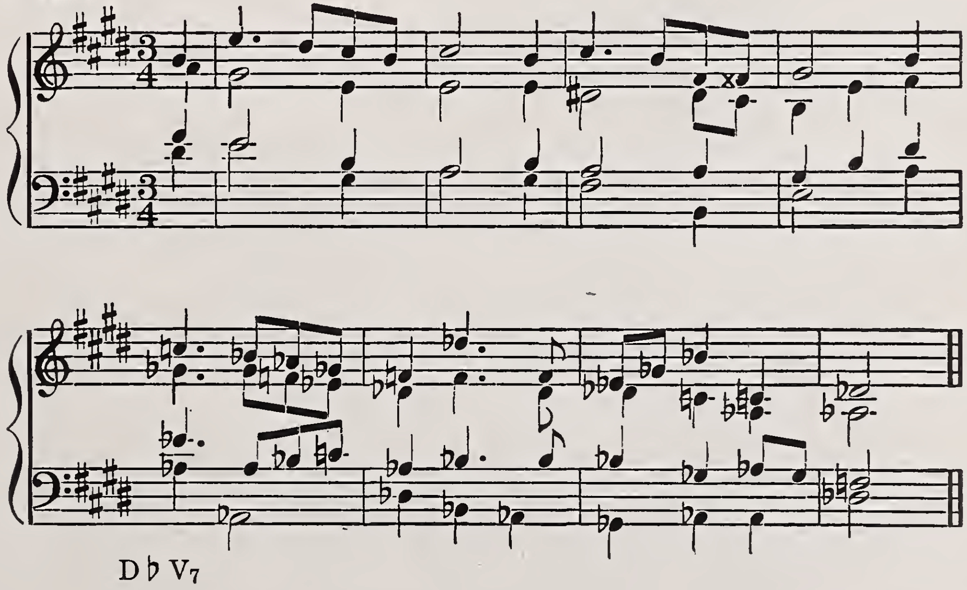
LESSON 77

Modulating by the Use of the Deceptive Resolution of the Dominant Seventh Chord

From V_7 of the Old Key to V_7 of the New Key

454. Progressing from the V_7 chord of one key to the V_7 chord of another, provides a practical means for modulating (Ex. 275), as well as a means for adding tonal color to music (Ex. 278).

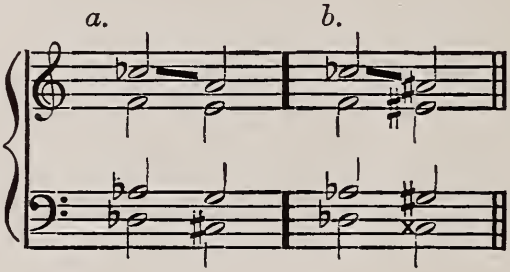
Ex. 275.



455. This means of modulation is good in going from all keys, major or minor, to all keys, major or minor, except the parallel ones (C-*c*, *c*-C).

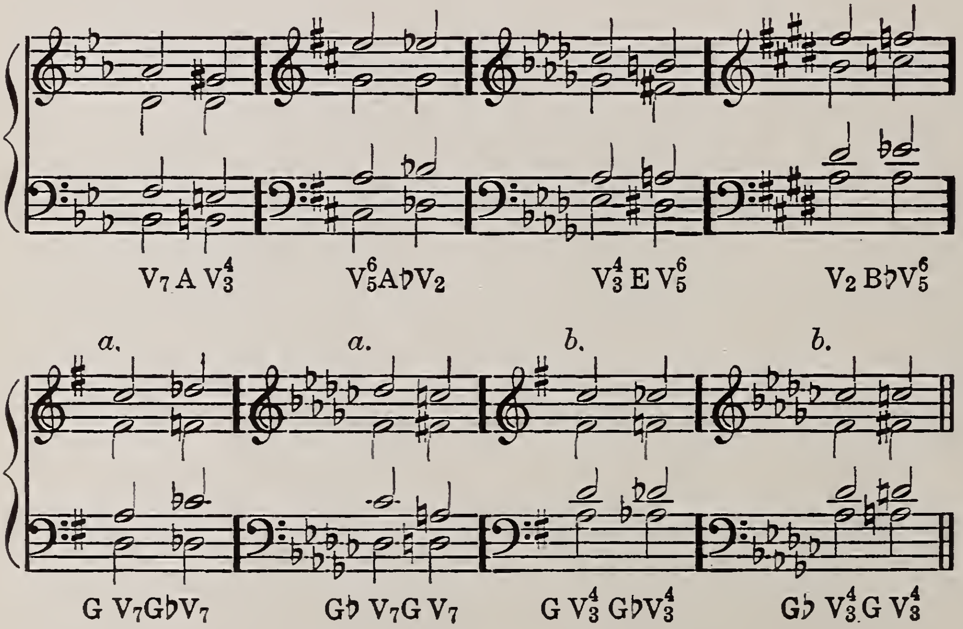
456. In progressing to the new V_7 chord no voice should proceed by more than a whole step, or its equivalent. Diminished (Ex. 276, *a*), and doubly diminished thirds (*b*) are good since they are, respectively, whole or half steps.

Ex. 276.



457. The first V_7 chord may be in any form. The form of the second is determined by the resolution of the first, Ex. 277. In resolving to any V_7 chord there will be one or more binding tones, except when going to keys a half step higher or lower. In going to keys a half step distant there is a possibility of consecutive fifths. These may be avoided by doubling the root and omitting the fifth in the V_7 chord of the lower key (*a*); or by the use of consecutive V^4_3 chords (*b*).

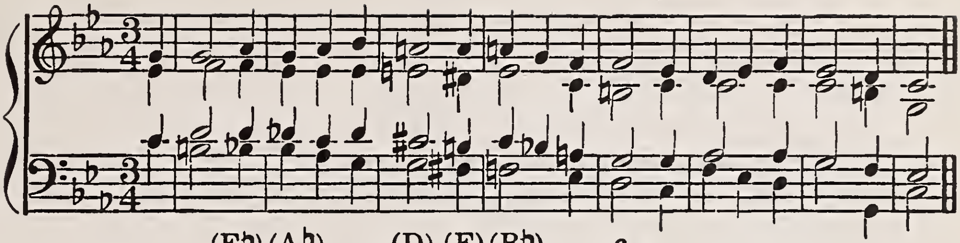
Ex. 277.



458. A final cadence is necessary to confirm the new key.

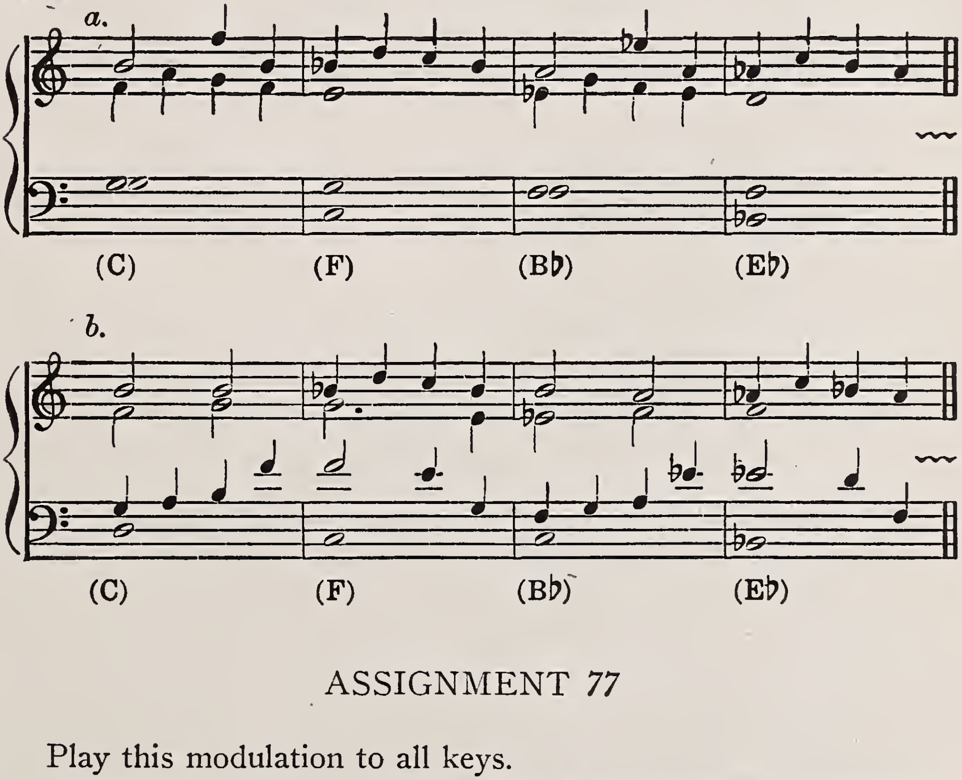
459. As a means of adding tonal color to music these dominant sevenths may follow one another in all kinds of combinations, Ex. 278.

Ex. 278.



460. The most common application of consecutive V_7 chords for tonal color is to resolve them to V_7 chords a perfect fourth higher, Ex. 279. When they are used in root position, the fifth is omitted in alternate chords, as in the cadencing resolution of secondary seventh chords in root position (*a*). At *b* the chords are inverted.

Ex. 279.



ASSIGNMENT 77

Play this modulation to all keys.

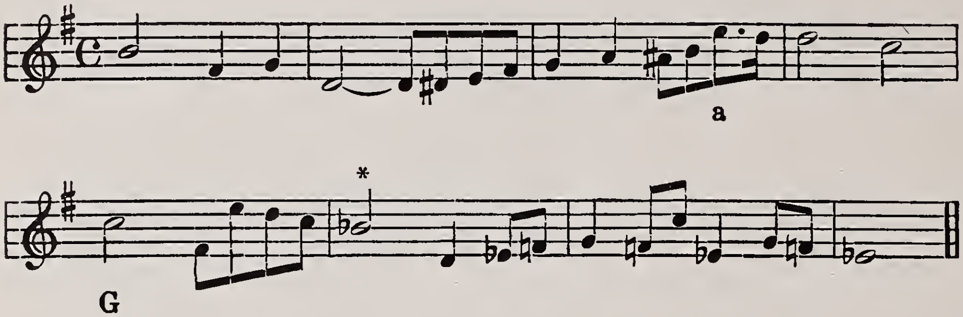
Harmonize *a* and *b*. The new V_7 chord has been indicated by an *.

In *c* add the alto and tenor. A succession of the V_7 chords has been introduced for tonal color. These chords have been indicated by the keys to which they belong. The exercise also modulates.

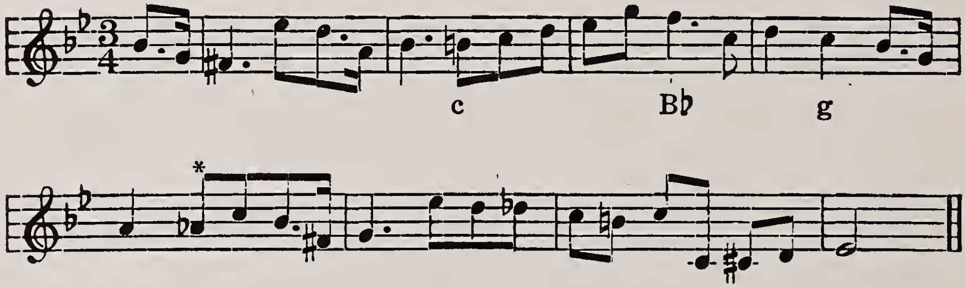
Write a period modulating by this means. Select your own keys. If possible introduce a few successive V_7 chords for tonal color.

Ex. 280.

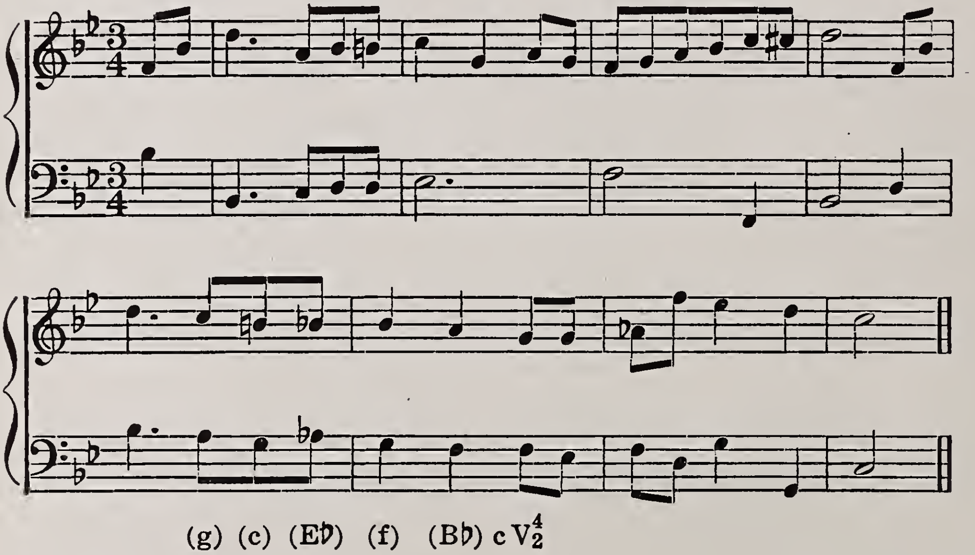
a.



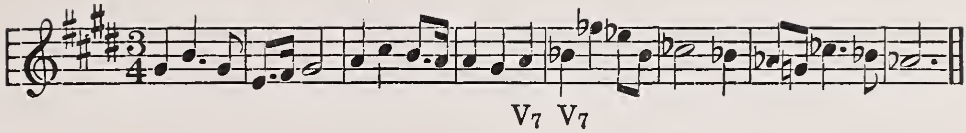
b.



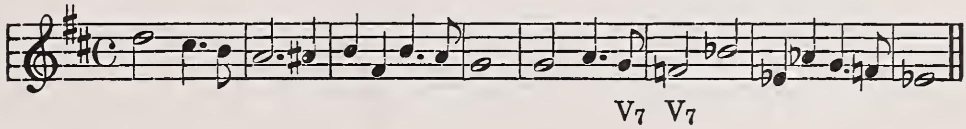
c.



a.



b.



From V_7 of the Old Key to I of the New

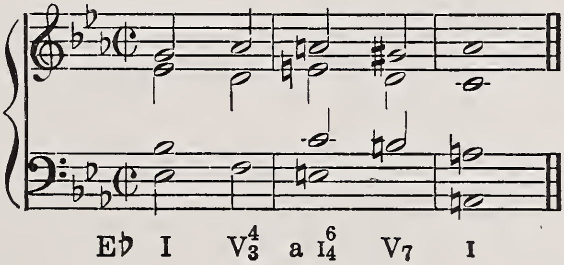
461. The V_7 chord may also resolve to any major or minor triad. This makes it possible to go directly to the tonic triad of any key. As a general means of modulation it is not so satisfactory as resolving to the V_7 chord of another key. Because of this, no assignment of work in this modulation will be made. A few directions will be given, however, for those who should care to go on with this work.

462. In approaching the new tonic triad no voice should proceed by more than a whole step.

463. The old V_7 chord may be used in any form. The form of the new tonic triad is determined by the resolution of the V_7.

464. A final cadence is necessary except when the resolution is to a tonic six-four chord with fifth doubled, Ex. 281.

Ex. 281.



LESSON 78

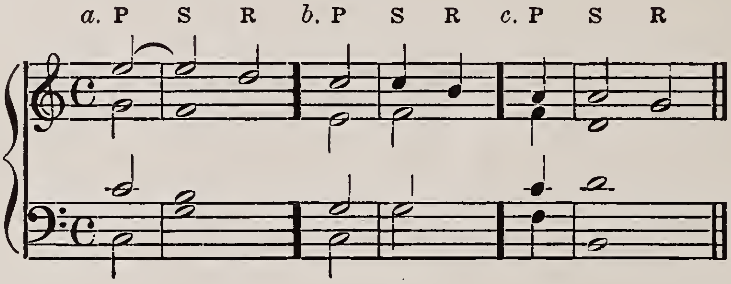
The Suspension (con.)

465. In Lesson 54 the Suspension is defined as "an accented, prepared dissonance, which temporarily displaces the chord tone to which it resolves by going down one degree." (Its upward resolution, called Retardation, will be treated in a later lesson.)

This divides the process of writing a suspension into three parts—the preparation, the suspension, and the resolution, Ex. 282.

466. The preparation may be any note of a triad (see also par. 469, 470). It may be tied to the suspension (*a*), or may be repeated (*b*). When tied it should be as long or longer than the suspension, but when not tied it may be shorter (*c*).

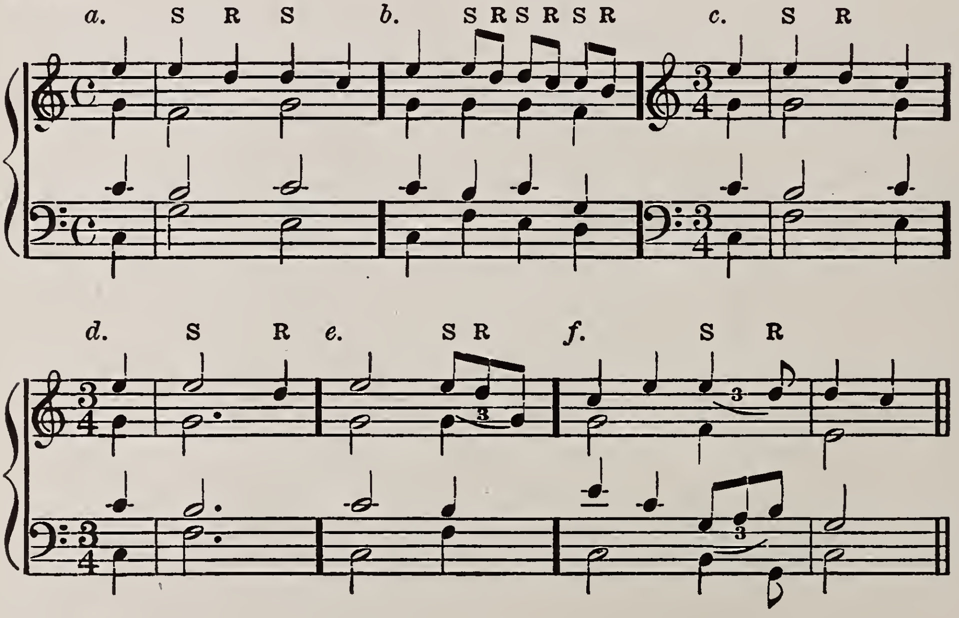
Ex. 282.



467. The suspension must be foreign to the chord with which it appears, and should come on the strong beat (*a*), or strong part of the beat (*b*), following the preparation, Ex. 283.

468. The resolution must come on the weak beat (*a*), or the weak part of the beat (*b*), following the suspension. In triple rhythm it may come on the second (*c*), or third (*d*) beat; in triplets on the second (*e*), or third (*f*) note of the triplet.

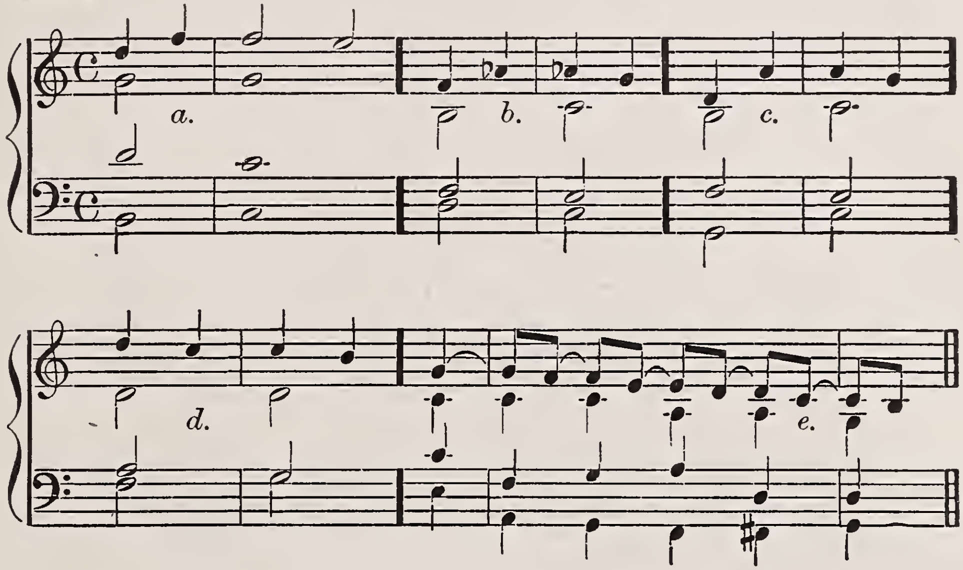
Ex. 283.



469. The minor (*a*) or diminished seventh (*b*), and the ninth of V_9 (*c*), may be used to prepare a suspension when approached by a skip in an upward direction, Ex. 284.

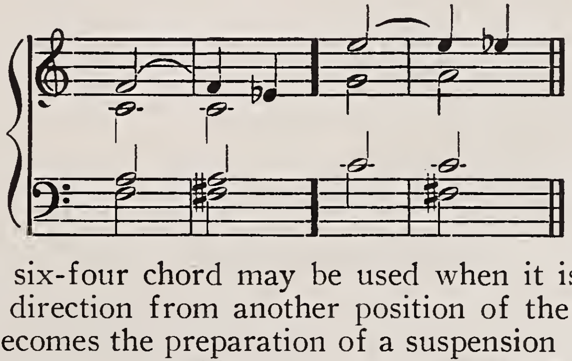
470. The passing seventh may be used as preparation when it is not tied to the suspension (*d*). When it is one of a series of degreewise suspensions as in Ex. 284 (*e*), it may be tied.

Ex. 284.



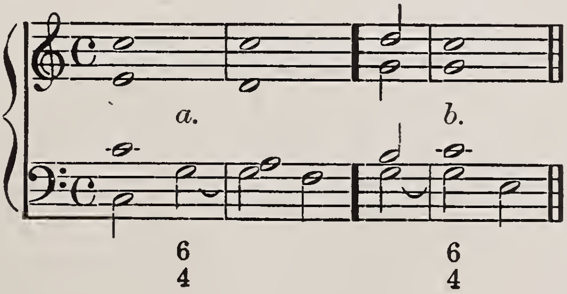
471. The diminished seventh is the only seventh that may be suspended, Ex. 285.

Ex. 285.



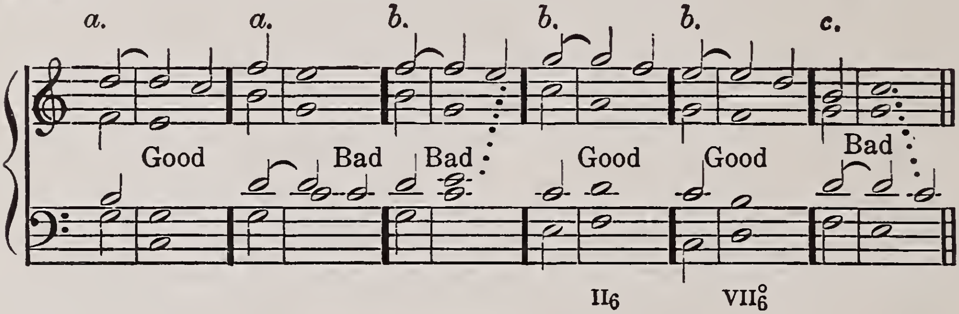
472. The six-four chord may be used when it is approached in an upward direction from another position of the same chord, and the bass becomes the preparation of a suspension (*a*), or when the bass is prepared and skips down to the *missing* third, (*b*). The latter is, strictly speaking, not a suspension, but is classed by some as a suspension of the third, since the fifth skips down to the *missing* third of the chord, Ex. 286.

Ex. 286.



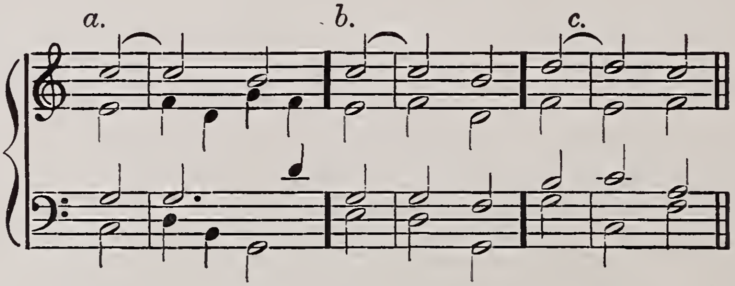
473. The note to which a suspension resolves may be present, but only when *below* the suspension, and at least a ninth distant, Ex. 287. With the suspension of the third this is not permitted unless the chord be a II_6, or a VII°_6 (*b*). Its presence above the suspension is forbidden (*c*).

Ex. 287.



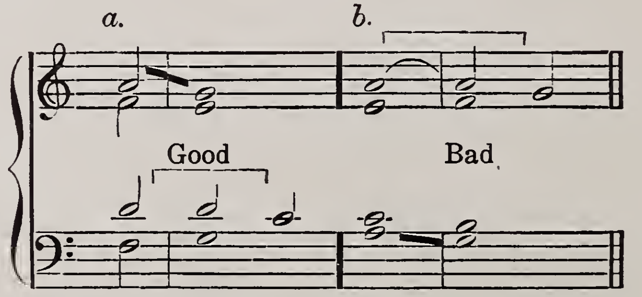
474. The position of the chord of resolution may change before (*a*), or at the same time (*b*) that the suspension resolves. A change of harmony may take place simultaneously with the resolution of the suspension, Ex. 288.

Ex. 288.



475. Consecutive fifths (*a*), but not octaves (*b*), are saved by the suspension, Ex. 289.

Ex. 289.



476. Suspensions in figured basses are indicated by two figures (98, 76, 43), or groups of figures ($\begin{smallmatrix}7\\4-\\3-\end{smallmatrix}$, $\begin{smallmatrix}6&6-\\5&4\\2-&\end{smallmatrix}$, etc.), placed horizontally below (or above) the bass note. The second figure (or

group) indicates the chord and its form; the first figure (or group) is the same, except that the figure indicating the interval of the suspension above the bass, displaces the one to which the suspension resolves. For example, the figures at Ex. 290 (*a*) are 4 3. The second figure indicates a triad in root position; the first, a suspension of a fourth above the bass resolving to a third. At (*b*) the figures are $\substack{7\ 6\\4-\\3-}$. The *second* group of figures indicates the second inversion of a chord of the seventh; the *first* is the same, except that the figure 7, indicating the suspension, displaces the 6 to which it resolves. This general plan is followed with all figured basses containing suspensions.

477. With suspensions in the bass the process is reversed, i. e., the figures remain the same (followed by dashes), while the suspension resolves. Since there are only four possible suspensions in the bass they will be indicated in full:—

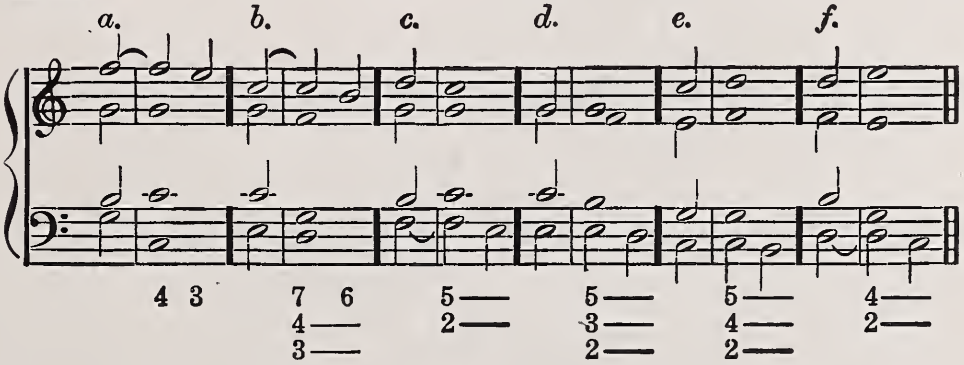
$\substack{5-\\2-}$, third of a triad suspended, Ex. 290 *c*.

$\substack{5-\\3-\\2-}$, fifth of a chord of the seventh suspended, *d*.

$\substack{5-\\4-\\2-}$, third of a chord of the seventh suspended, *e*.

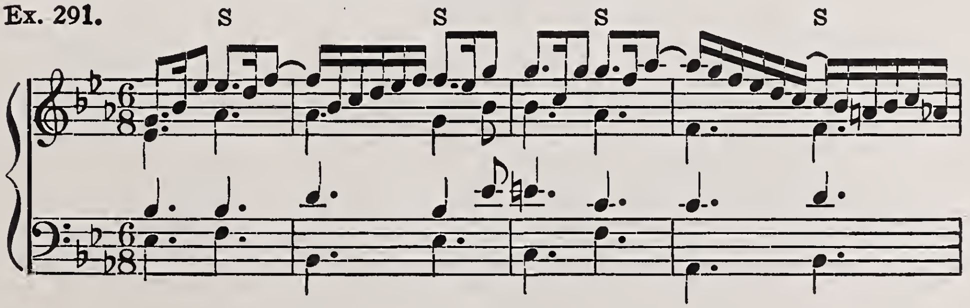
$\substack{4-\\2-}$, root of a triad suspended, *f*.

Ex. 290.

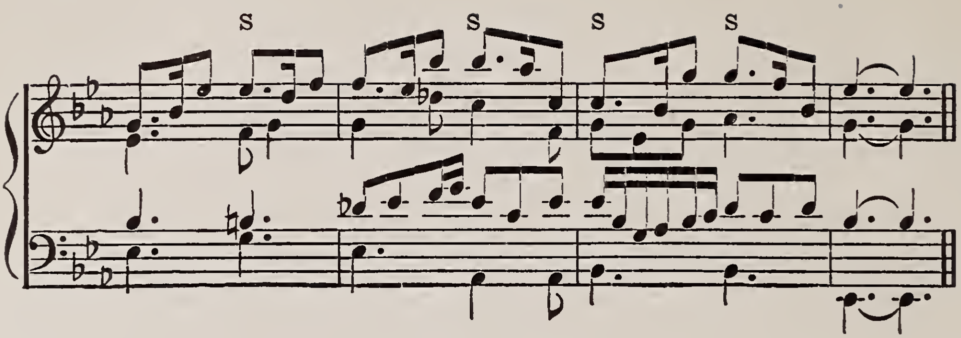


Ex. 291 contains several suspensions.

Ex. 291.



Ex. 291 (Concluded)



ASSIGNMENT 78

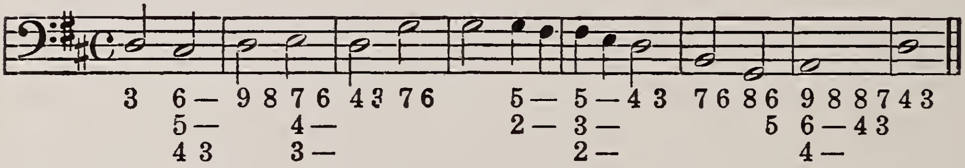
To *a* add the other three parts.

To *b* add the alto and tenor. The bass is unfigured.

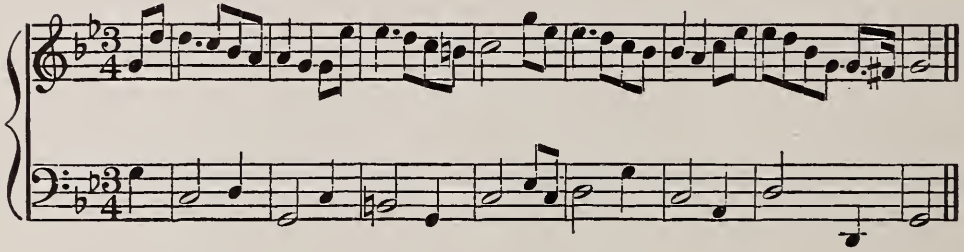
Harmonize *c* (soprano), and *d* (alto), with suspensions in the given part only.

Ex. 292.

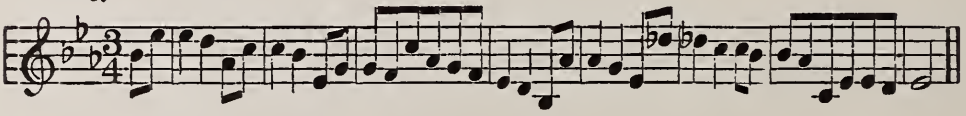
a.



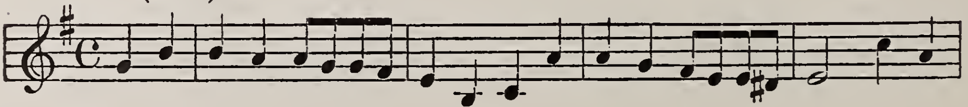
b.



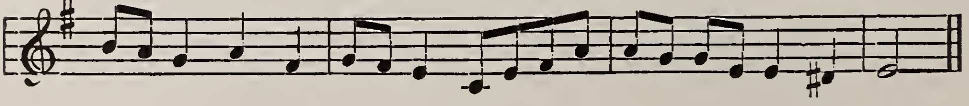
c.



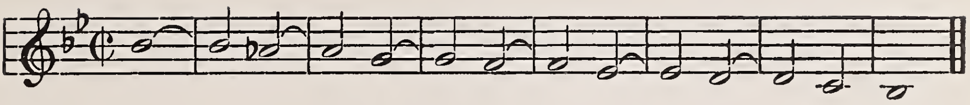
d. (Alto)



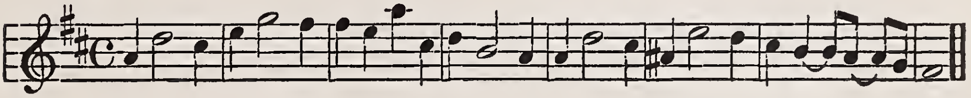
e



a.



b.



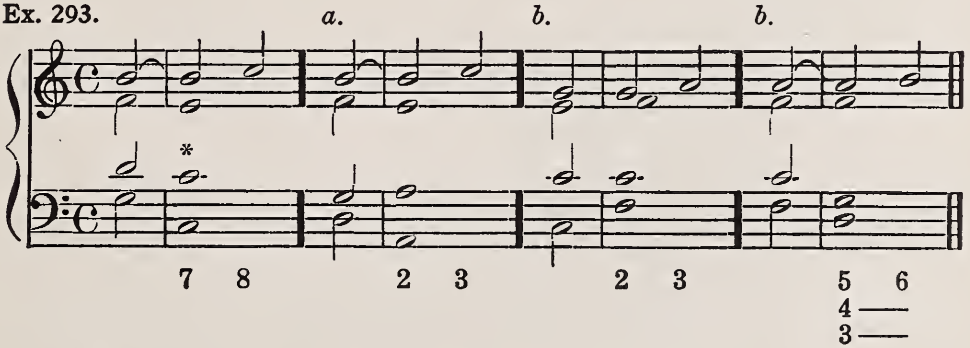
LESSON 79

The Retardation, and Suspensions in More than One Voice

478. The Suspension resolving upward is called a Retardation. It is subject to the rules given for the Suspension, with the exception that it is much more restricted in its use.

479. There are really only two satisfactory retardations—those prepared by the leading tone (*a*), and those resolving to the third of the chord (*b*). These two, only, will be treated, Ex. 293.

Ex. 293.

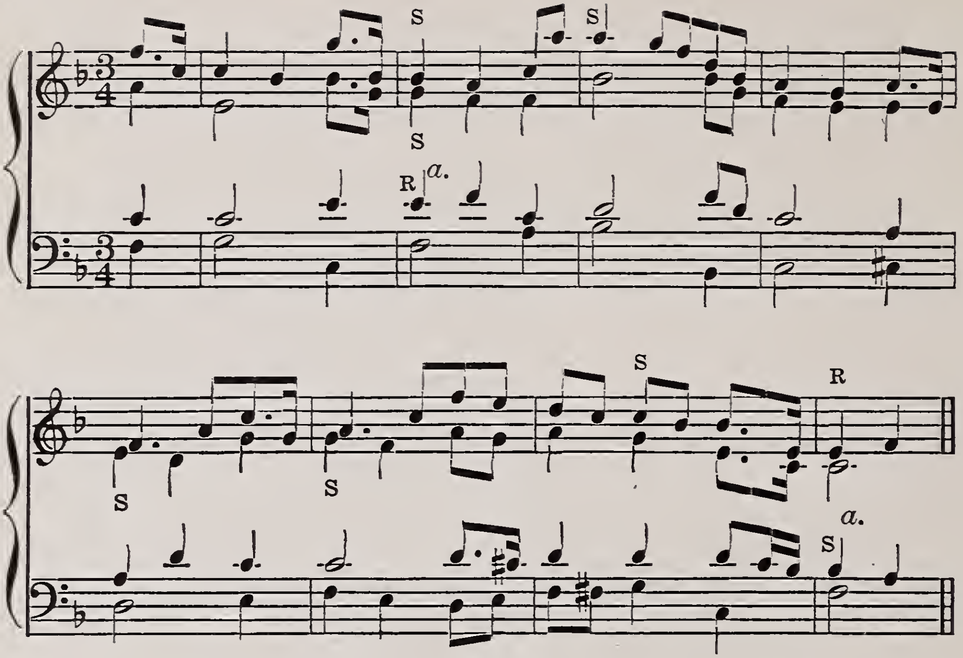


480. The note of resolution should not be doubled, unless it is the root of the chord, and is at least a seventh below the retardation, Ex. 293 (*a* *).

481. The principle for figuring retardations in basses is the same as for suspensions. Note that since the retardation resolves upwardly, a smaller number in the first group (the retardation) goes to a larger in the second (7 8, 2 3, $\begin{smallmatrix}5 & 6\\ 4 & - \\ 3 & -\end{smallmatrix}$, etc.), Ex. 293.

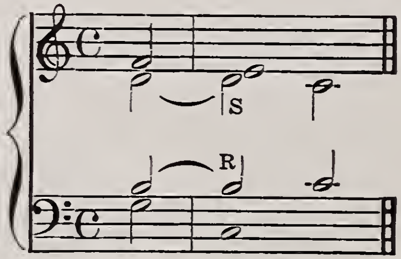
482. Suspensions and retardations may appear in more than two voices simultaneously, Ex. 294 (*a*).

Ex. 294.



483. The Suspension and Retardation may resolve to the unison. The resolution must be simultaneous, Ex. 295.

Ex. 295.



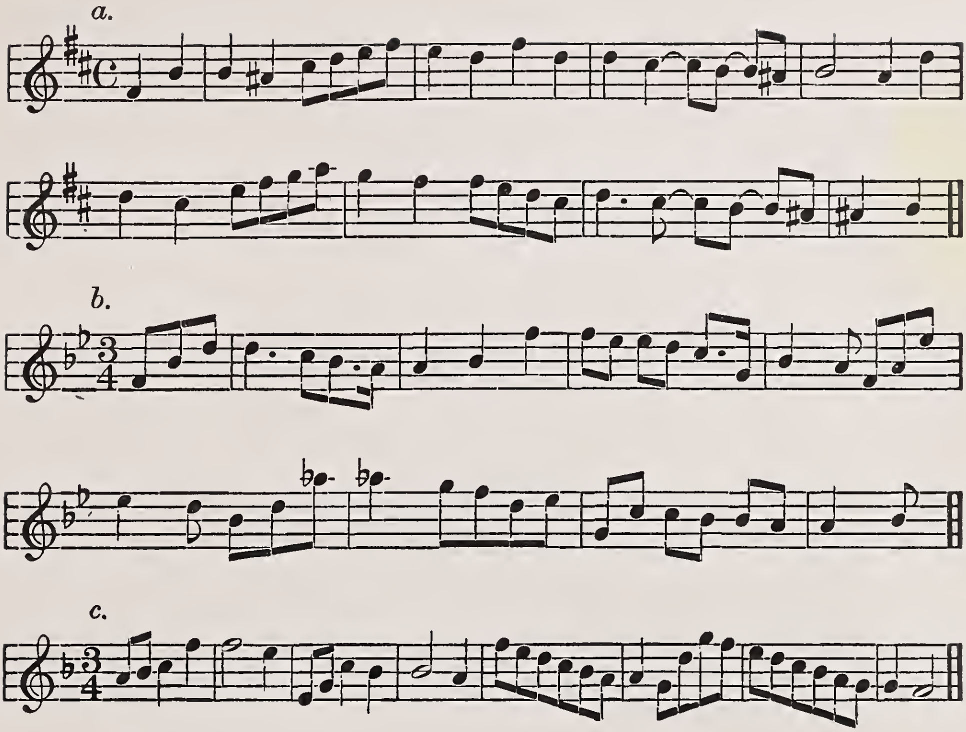
484. When writing suspensions in more than one part, it may be well to first harmonize the exercise with suspensions in the part given, and then go over the exercise, and wherever a note progresses degreewise to the next chord, tie it over and see if it will make a Suspension, or Retardation. Do not force them into an exercise. A good single suspension is much better than a poor double suspension.

ASSIGNMENT 79

Harmonize *a,* and *b,* introducing some double suspensions.

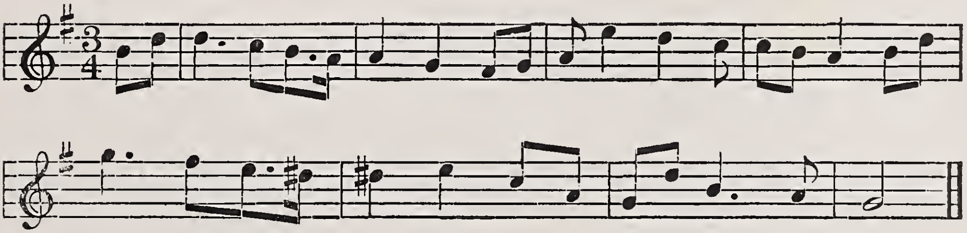
Using *c* as the first period, write a Three-part Song-form, introducing suspensions.

Ex. 296.

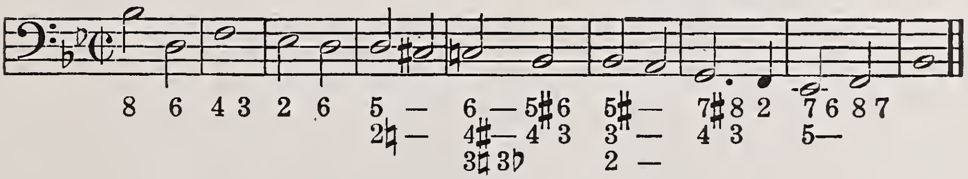


ADDITIONAL EXERCISES

a.



b.



LESSON 80

The Ornamental Resolution of the Suspension

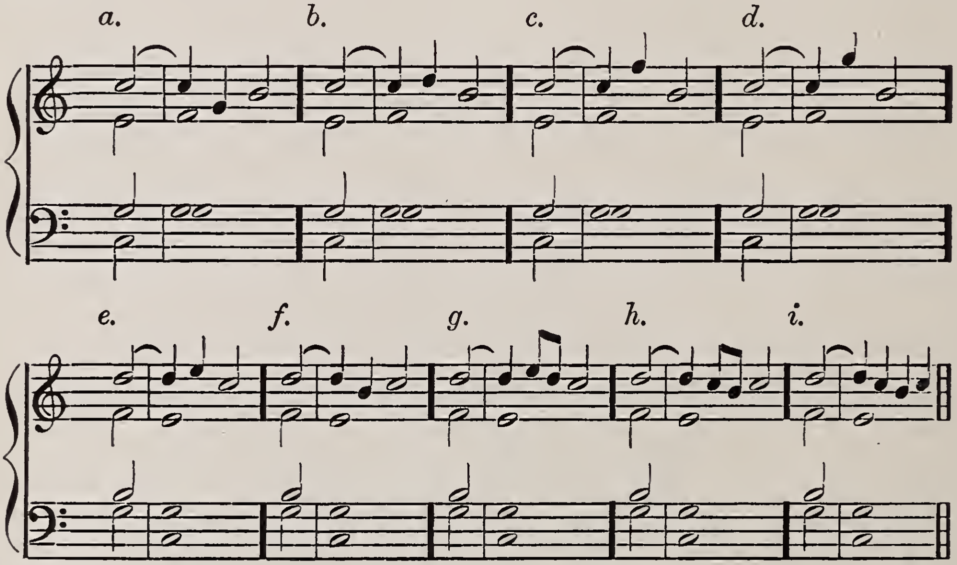
485. The Suspension instead of going directly to its resolution, may have one or more notes interpolated. This is called an

ornamental resolution. The relative position of the suspension and its resolution must remain the same. The interpolated note, or notes, take their time value from the suspension. This is usually one-half the time value of the suspension, Ex. 297.

486. In the ornamental resolution, the suspension may skip to any note belonging to the chord of resolution (including the seventh and ninth of V) before going to the note of resolution (*a-d*); or it may move up one degree and then skip to the note of resolution (*e*); or it may skip down a third and then move up degreewise to the note of resolution (*f*). In the resolutions at (*e*) and (*f*), instead of skipping, a note may be interpolated as at (*g*) and (*h*).

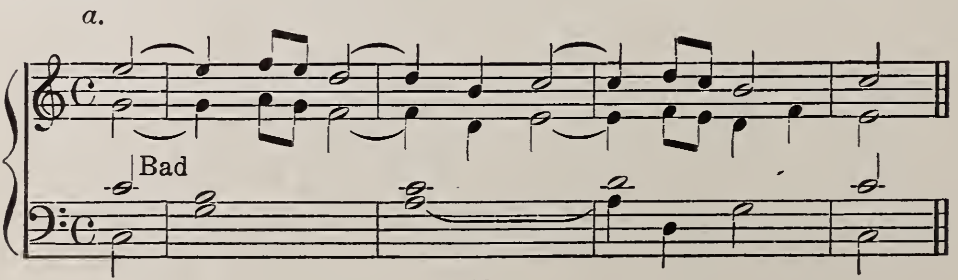
487. The resolution at (*i*), although an exception to the rule, is good. There the note of resolution instead of being in its accustomed place, appears on either side of it.

Ex. 297.

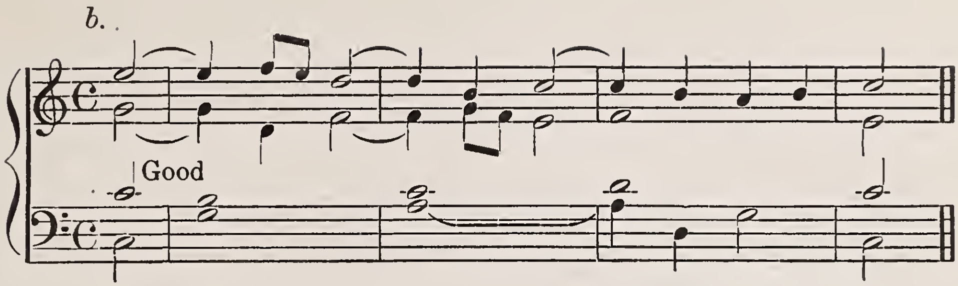


488. It is better, for the present, not to use ornamental resolutions in more than one voice at a time. Should it, however, be desired to introduce them in two voices, it is suggested not to use the same kind of ornamentation in both resolutions, Ex. 298.

Ex. 298.

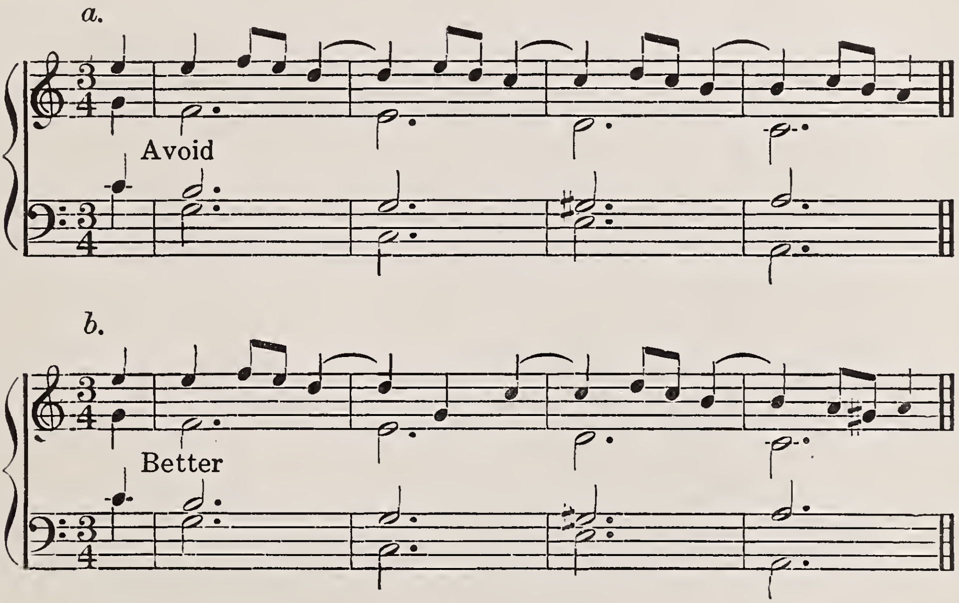


Ex. 298 (Concluded)



489. Avoid the same form of ornamentation in resolutions immediately following one another, Ex. 299.

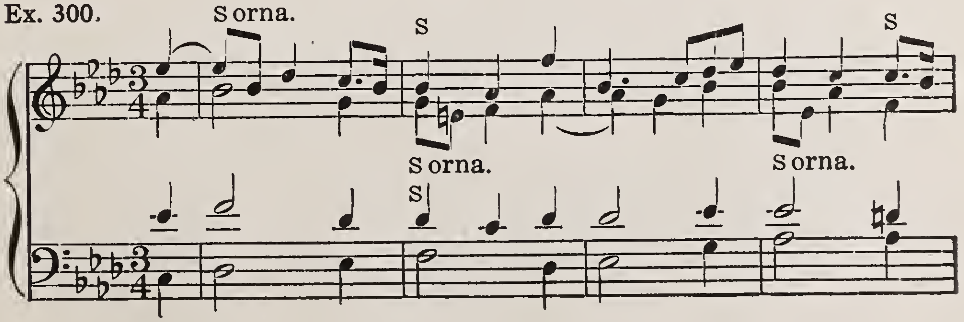
Ex. 299.



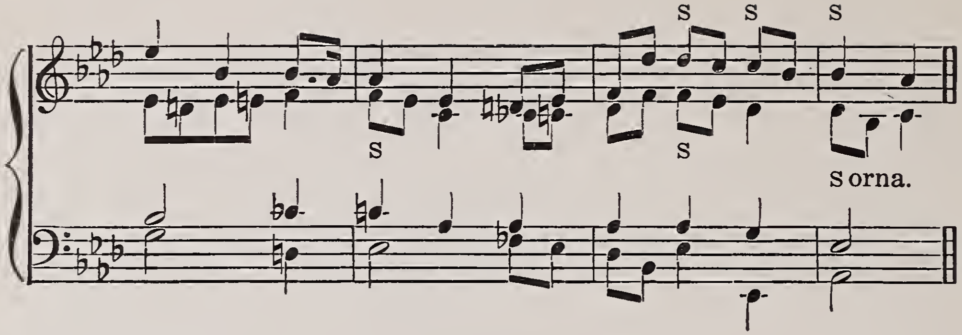
490. Introduce the ornamental resolution only when it distinctly improves the melodic line.

Ex. 300 contains several suspensions ornamentally resolved, as well as suspensions used simultaneously in two or more voices.

Ex. 300.



Ex. 300 (Concluded)



ASSIGNMENT 80

Ex. *a* touches upon the keys of A♭ major, and f minor.

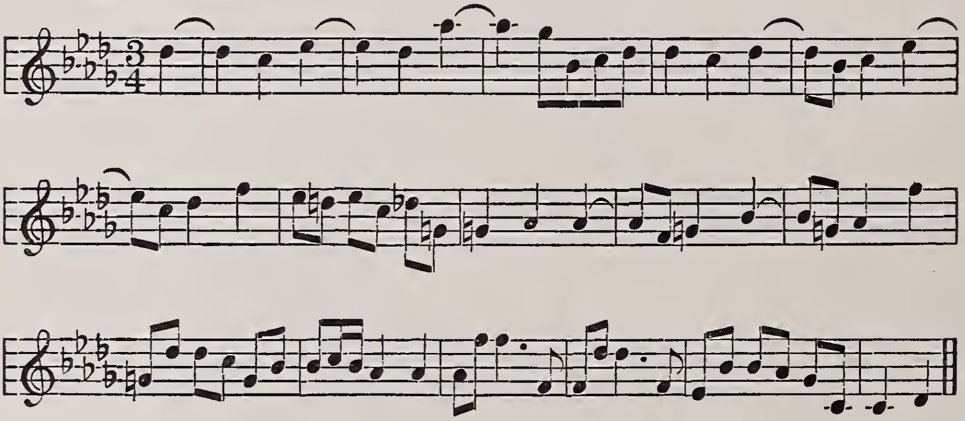
Ex. *b* is an unfigured bass.

In both the above, additional suspensions may be introduced in other voices, some to be ornamentally resolved, and some to appear simultaneously.

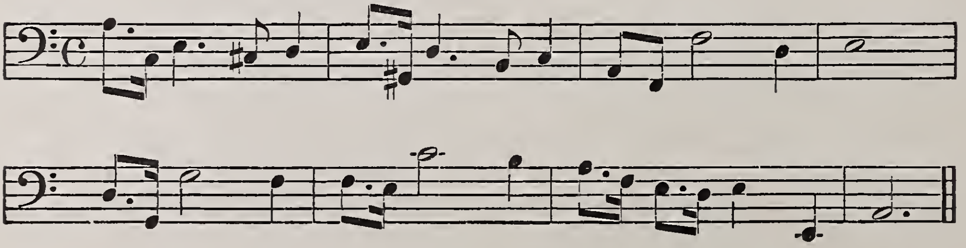
Write an original period introducing some ornamentally resolved suspensions.

Ex. 301.

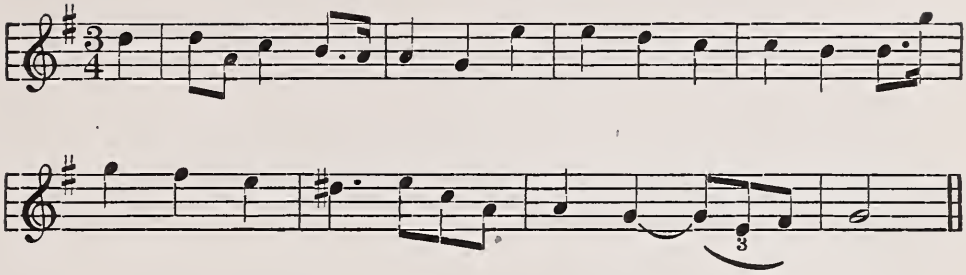
a.



b.



a.



LESSON 81

The Passing Tone and the Embellishment (con.)

491. The Passing tone and the Embellishment were first presented in Lessons 41 and 44, respectively, but in a limited way only. It is now necessary to give a more complete presentation. Since this is but a continuation of the earlier work in Passing tones and Embellishments, there will be, of necessity, some repetition of statement. This, however, should be more helpful than otherwise.

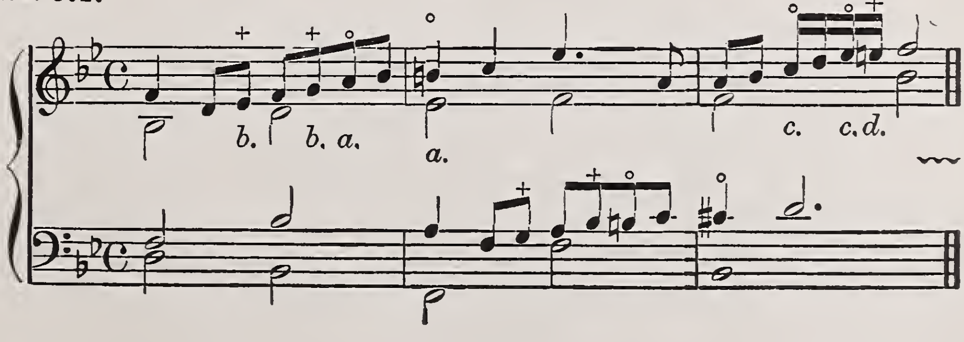
The Passing Tone

492. A Passing tone is a tone that is foreign to the chord with which it appears, that is approached and left stepwise (either half or whole) in one direction, Ex. 302.

493. Passing tones may be diatonic or chromatic. A diatonic passing tone is one that is approached diatonically, and a chromatic passing tone is one that is approached chromatically.

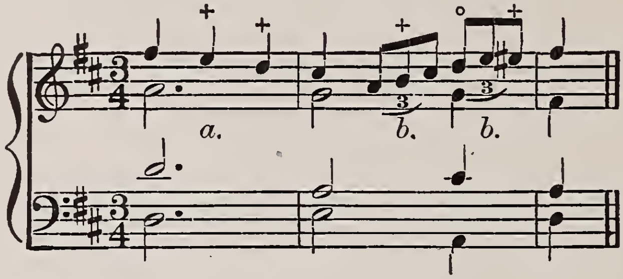
494. These two classes may be divided into accented, and unaccented passing tones. They are accented when they come on the accented beat or part of a beat (*a*), and unaccented when elsewhere (*b*). In notes shorter than eighth notes, the first of every group of two, beginning with the beat, is accented (*c*), the other unaccented (*d*). Symbols: ° = accented, + = unaccented.

Ex. 302.



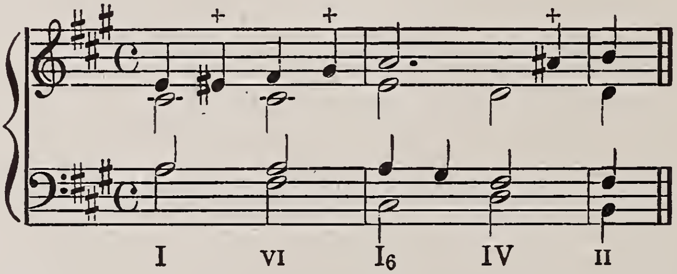
495. In triple rhythm (*a*), or groups of three (*b*), the passing tone is accented when it is the first note of the measure or group, and unaccented when the second or third, Ex. 303.

Ex. 303.



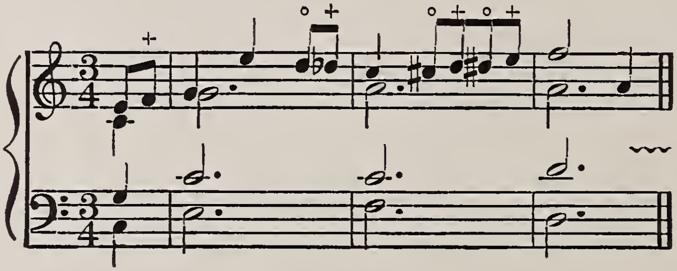
496. The chord tones between which the passing tone appears need not belong to the same harmony, Ex. 304.

Ex. 304.



497. Passing tones may succeed one another, Ex. 305.

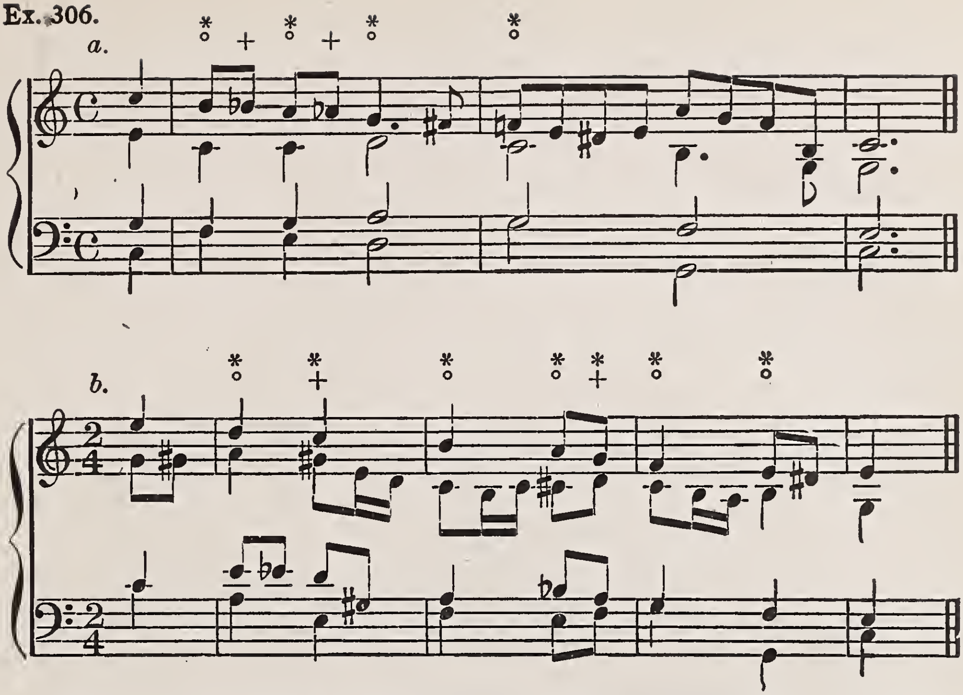
Ex. 305.



498. A passing tone progressing to the next chord need not go to a chord tone of that chord, but may go to a passing tone, Ex. 306, *a* at *.

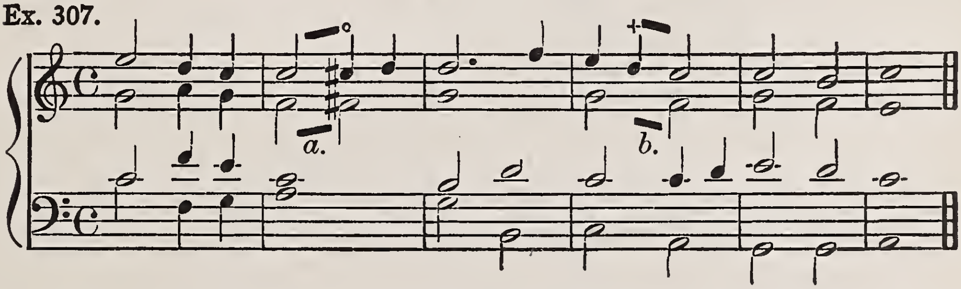
499. An interesting progression is to introduce a chord with a passing tone, and resolve it directly to a passing tone in the next chord. Ex. 306, *b* at *, contains a succession of these.

Ex. 306.



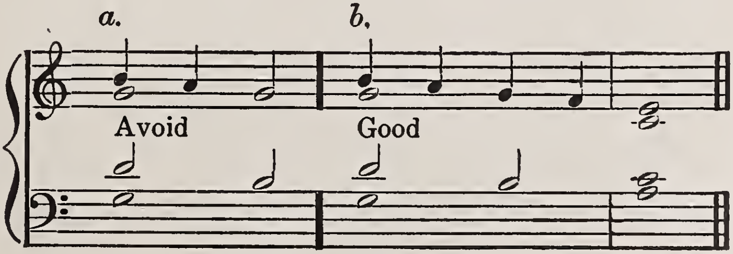
500. Consecutive perfect fifths, in the progression of a chord tone to a passing tone, are good (*a*). Those in the progression of a passing tone to a chord tone should be avoided (*b*). While the latter fifths, as well as those in the progression of any non-harmonic tone to a chord tone, are used quite frequently by the masters, there is the possibility of their misuse by the student, and they are therefore better avoided, Ex. 307.

Ex. 307.



501. Avoid oblique motion to the unison, but when the moving voice continues through the unison it is good, Ex. 308.

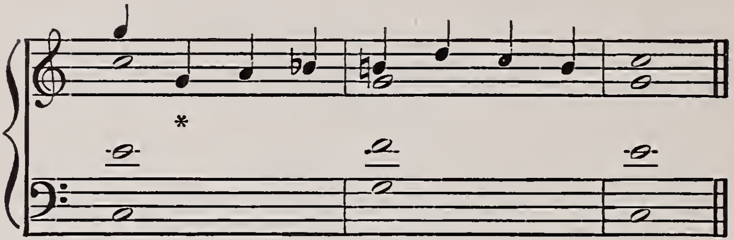
Ex. 308.



502. The Passing tone may resolve ornamentally. (See Lesson 80.)

503. Parts may cross occasionally, Ex. 309.

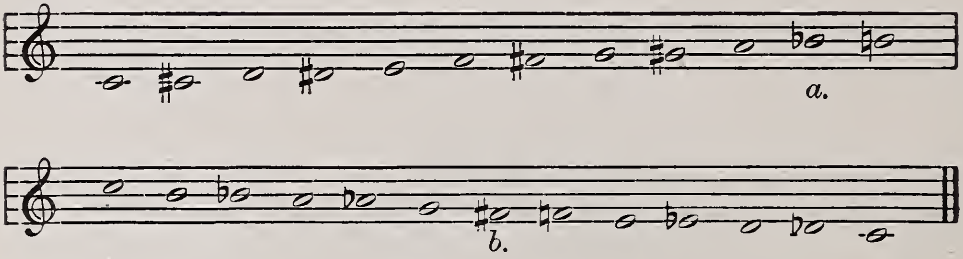
Ex. 309.



504. In notating chromatic passing tones all ascending tones are raised, except the sixth degree, instead of which the lowered seventh is used (*a*); and in descending all are lowered except the fifth degree, in place of which the raised fourth is used (*b*).

505. There is a notation called the *convenient notation* in which all ascending tones are raised, and all descending, lowered. For the present, however, the notation as in Ex. 310 will be used. The scale resulting from the introduction of chromatic passing tones is called a "Chromatic" scale.

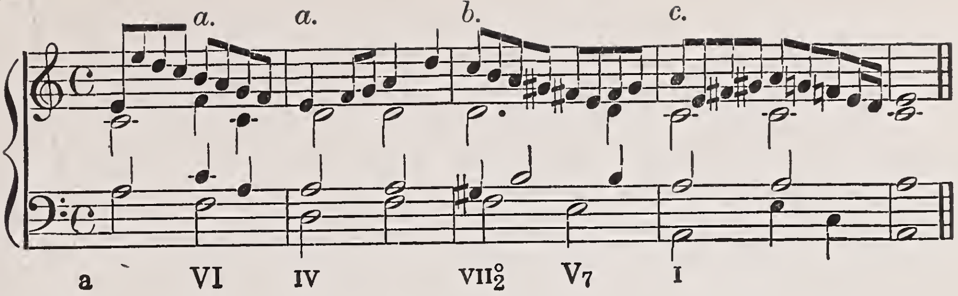
Ex. 310.



506. Notice the following special directions for notating passing tones in the minor keys. In progressing from the sixth to the seventh degrees (or the reverse), when the chord is one containing the sixth degree as a chord tone, both remain unaltered (*a*); when the chord is one containing the seventh degree, both are raised ascending and descending (*b*); in other cases they are both raised ascending, and remain unaltered descending (*c*), Ex. 311.

507. From the above it will be seen that there are three ways of constructing minor scales when using passing tones,—one in which the sixth and seventh degrees remain unaltered both ascending and descending (original form) (*a*); one in which both are raised both ascending and descending (*b*); and one in which both are raised ascending and remain unaltered descending (*c*). Although not used more frequently than the others, and for no reason that the author can see, the one at (*c*) is called the *Melodic* minor scale.

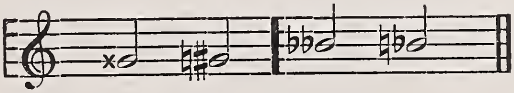
Ex. 311.



508. The reason for raising the sixth degree, in harmonies containing the leading tone, is to avoid the skip of an augmented second which separates six from seven.

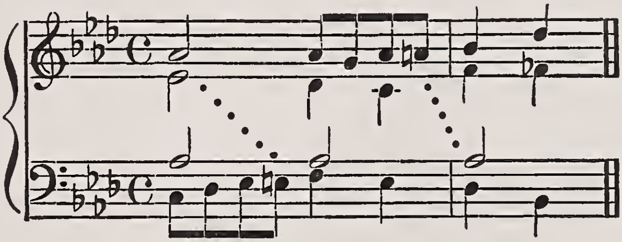
509. In cancelling the double sharp, or double flat, do as in Ex. 312.

Ex. 312.



510. Cross relation between a chord tone and a passing tone is permitted, Ex. 313.

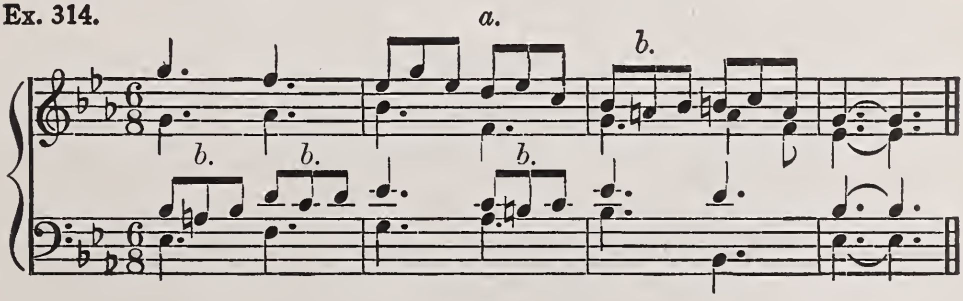
Ex. 313.



The Embellishment

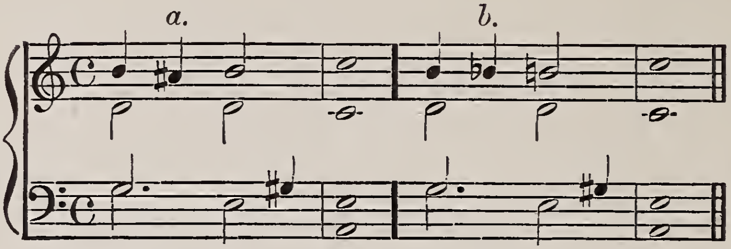
511. An Embellishment is a tone introduced by degreewise progression between a tone (usually a chord tone) and its repetition. It may be accented (*a*) or unaccented (*b*), Ex. 314. Symbol, E.

Ex. 314.



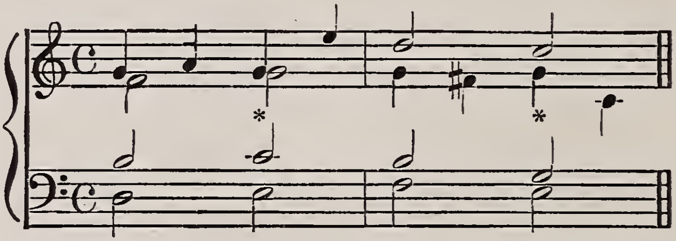
512. The progression to and from an Embellishment should be diatonic as at (*a*) and not chromatic, as at (*b*), Ex. 315.

Ex. 315.



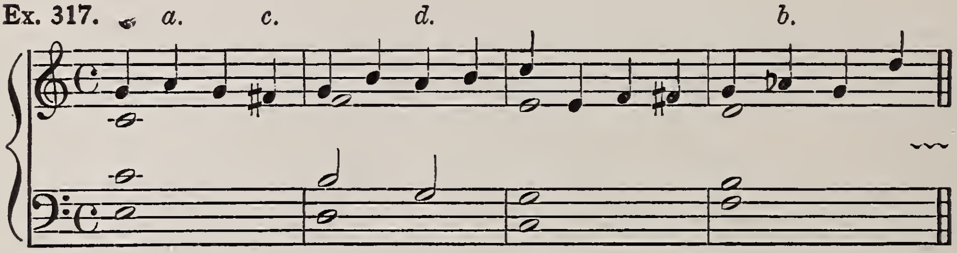
513. A change of harmony may take place simultaneously with the return from the embellishment, Ex. 316.

Ex. 316.



514. The Embellishment, when above the principal tone, may be a whole (*a*), or a half (*b*) step distant, usually notated as in the key; when below, it is better a half step (*c*), except when it embellishes the third of a chord, in which case a whole step is equally good (*d*), Ex. 317.

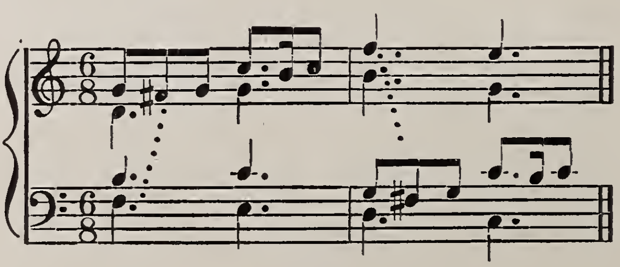
Ex. 317.



515. The Embellishment may resolve ornamentally. (Lesson 80.)

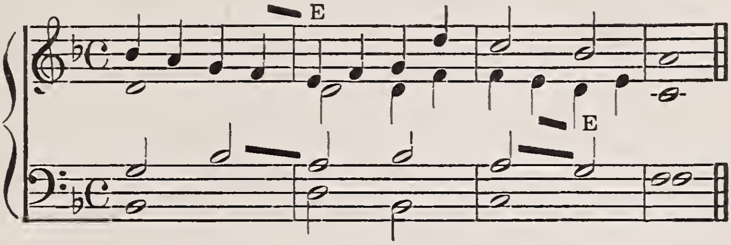
516. Cross relation between an Embellishment and a chord tone is permitted, Ex. 318.

Ex. 318.



517. Consecutive fifths in the progression of a chord tone to an Embellishment are good, Ex. 319.

Ex. 319.



518. Passing tones and Embellishments may be used in two or more voices simultaneously, but this is better deferred until Lesson 82.

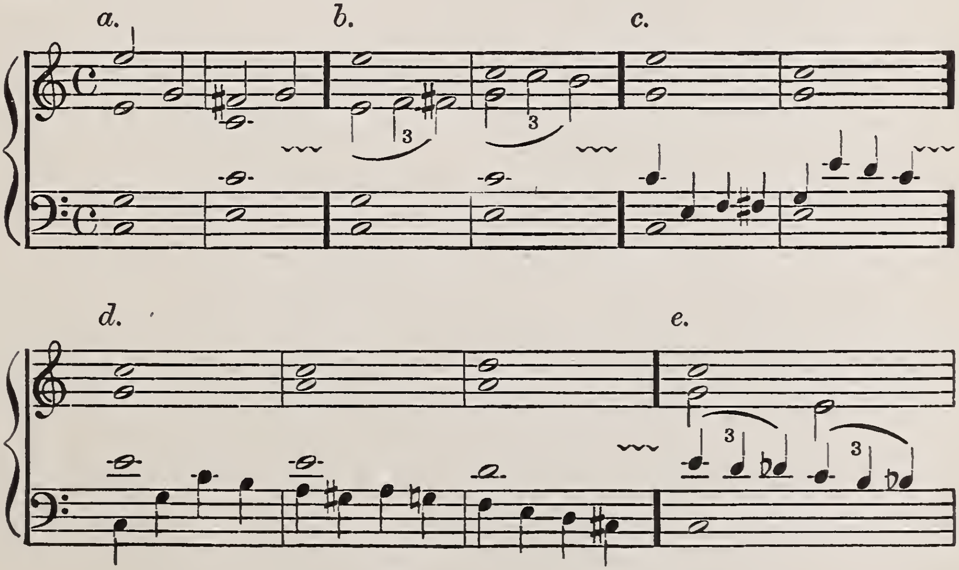
ASSIGNMENT 81

Write three solutions of Ex. 321 *a,* a bass, as follows: first, write a melody, with continuous movement of half notes in the soprano (*a*); second, write a melody, with continuous movement of triplet half notes in the alto (*b*); third, write a melody, with continuous movement of quarter notes in the tenor (*c*), Ex. 320.

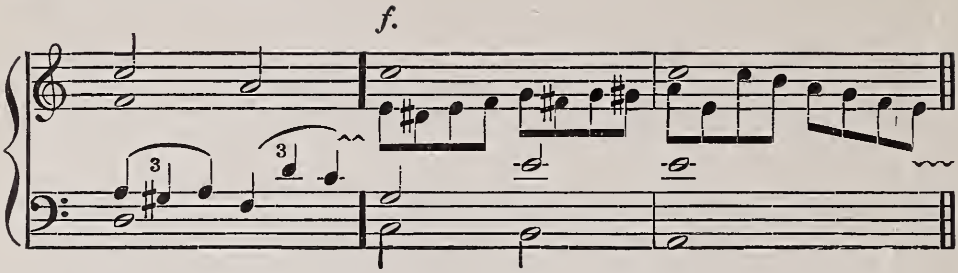
Also write three solutions of *b,* a soprano, as follows: first, write a melody, with continuous movement of quarter notes in the bass (*d*); second, write continuous triplet quarter notes in the tenor (*e*); third, write continuous eighth notes in the alto (*f*).

Harmonize *c,* using but one chord in a measure, accounting for the notes in the melody as passing tones, embellishments, or chord tones. The position of the chord may change within the measure.

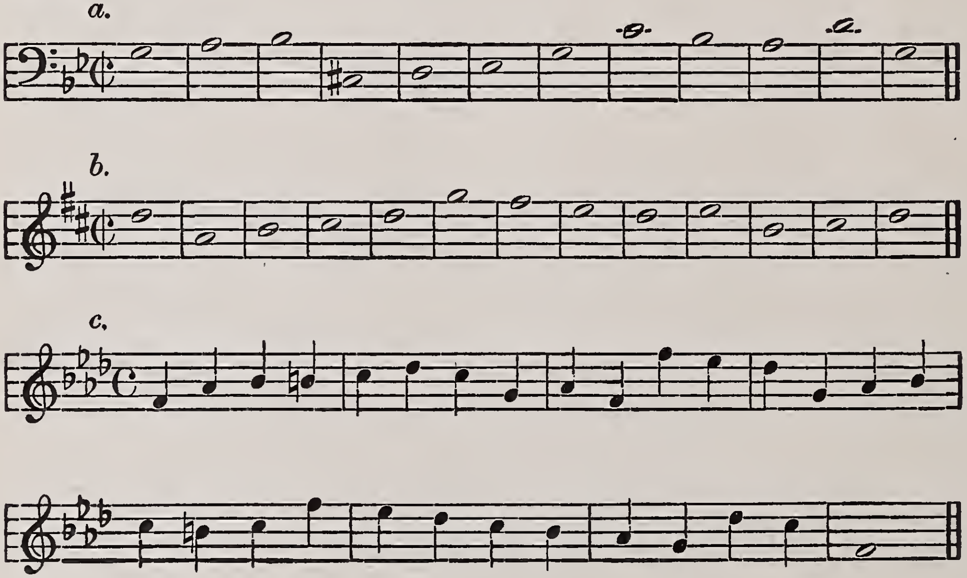
Ex. 320.



Ex. 320 (Concluded)



Ex. 321.



LESSON 82

The Passing Tone, and the Embellishment

519. This lesson is a continuation of Lesson 81. Notes of all values may now be used in the construction of the melody.

ASSIGNMENT 82

To *a* add the alto and tenor.

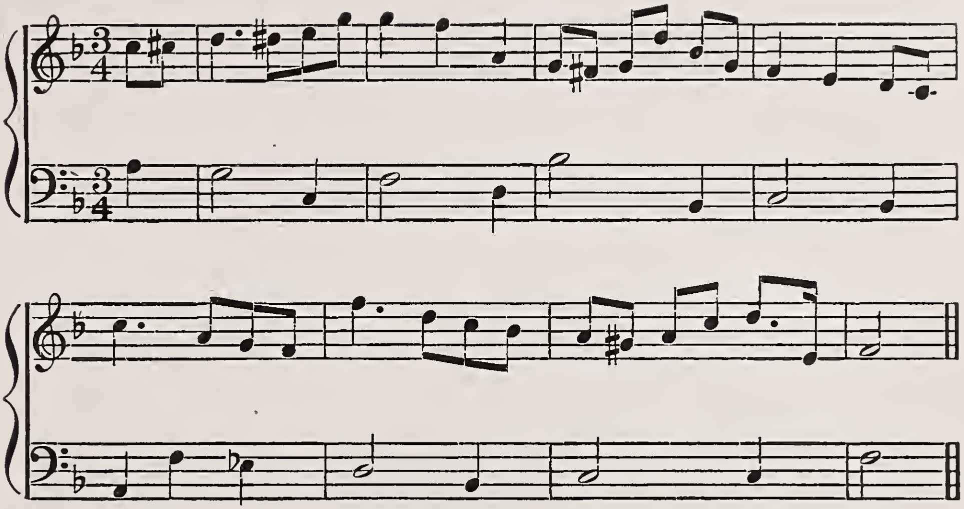
Harmonize *b* and *c* as usual.

Write an original period introducing passing tones and embellishments.

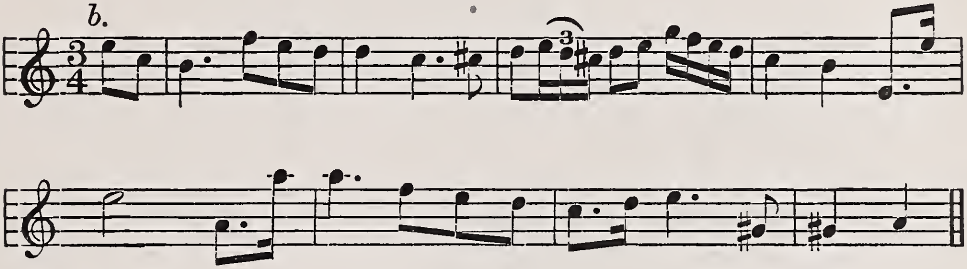
Passing tones and embellishments may be introduced in all voices.

Ex. 322.

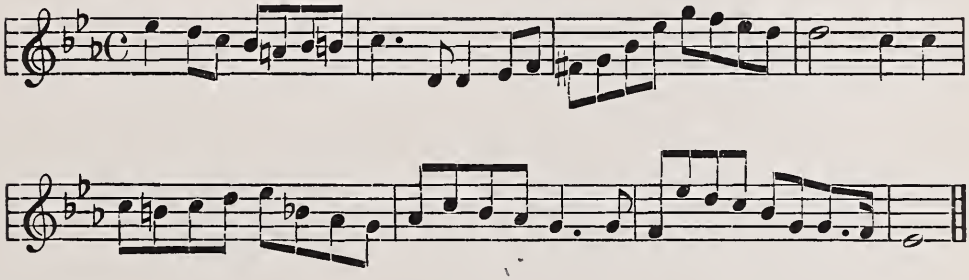
a.



b.

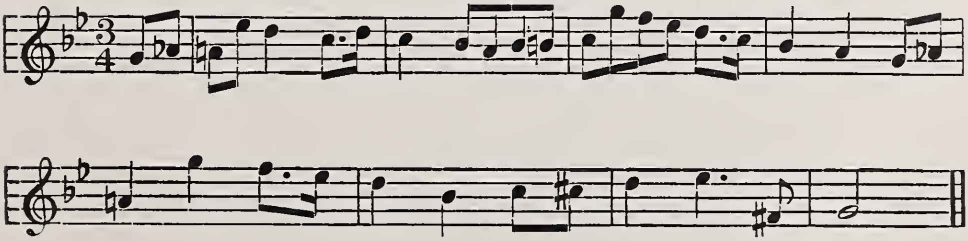


c.



ADDITIONAL EXERCISES

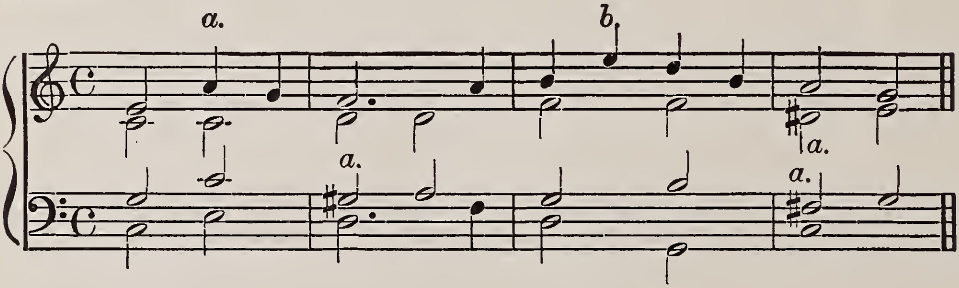
a.



The Appoggiatura

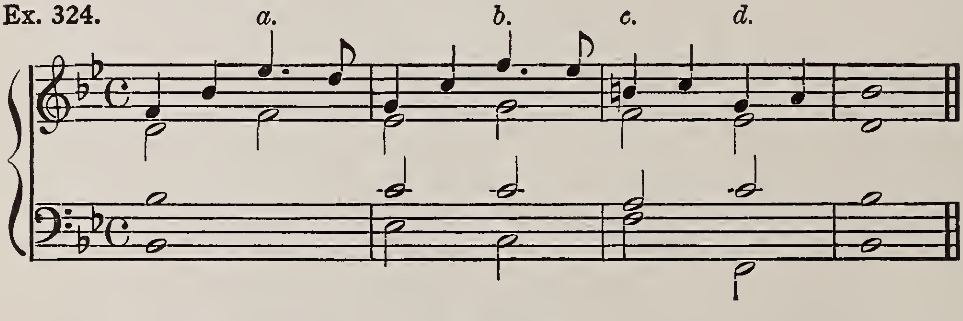
520. An Appoggiatura is a non-harmonic tone that is approached by a skip of an augmented second or more, Ex. 323. It is most frequently accented (*a*), but may be unaccented (*b*). It may be used in any voice, but is most frequently used in the soprano. Symbol, Ap.

Ex. 323.



521. The Appoggiatura may resolve either up or down, to any note of the chord except the seventh. In resolving down it is usually notated as in the key, and may move either a half (*a*), or a whole step (*b*). When resolving up, it usually resolves by moving a half step (*c*), except when it resolves to the third of a chord, it may then also move by a whole step (*d*), Ex. 324. The progression of an Appoggiatura to its resolution should be diatonic.

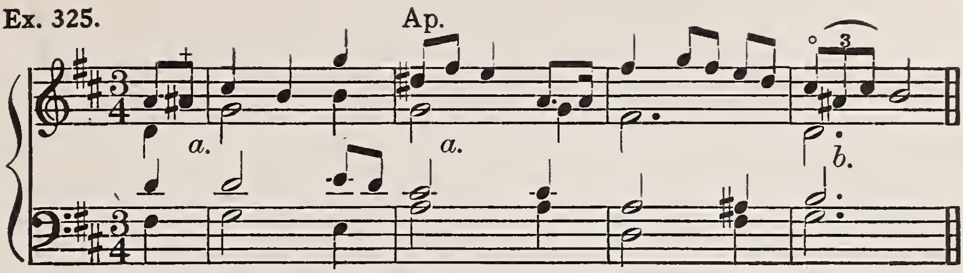
Ex. 324.



522. The Appoggiatura, like other non-harmonic tones, may resolve ornamentally, Ex. 325.

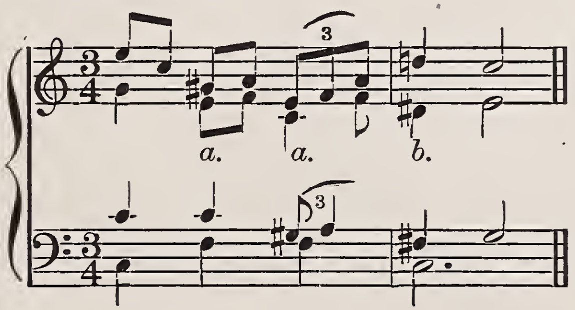
523. Passing tones, Embellishments, and Appoggiaturas, which resolve ornamentally by skipping to the opposite neighbor of the note of resolution are sometimes called "Double Appoggiaturas" (Ex. 325, *a*); and when the ornamentation comes back again before resolving, "Triple Appoggiaturas" (*b*).

Ex. 325.



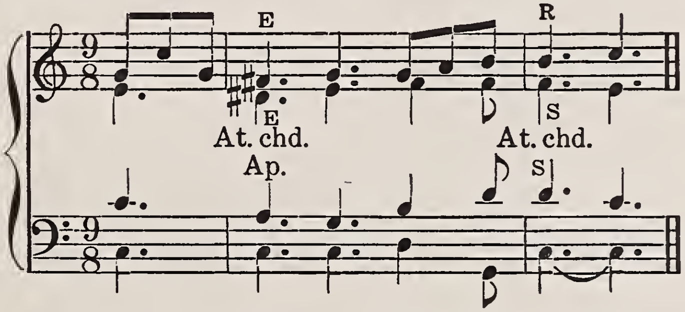
524. Appoggiaturas may be used in two (*a*), or more (*b*), voices simultaneously, Ex. 326.

Ex. 326.



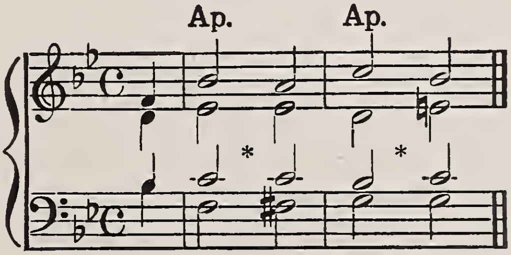
525. When non-harmonic tones in any combination are used in more than two voices simultaneously, they are regarded as a chord and called "Attendant" chord. These combinations usually form accidental diminished seventh chords. Mark each note with its proper symbol, and, in addition, add "At. chd." as in Ex. 327.

Ex. 327.



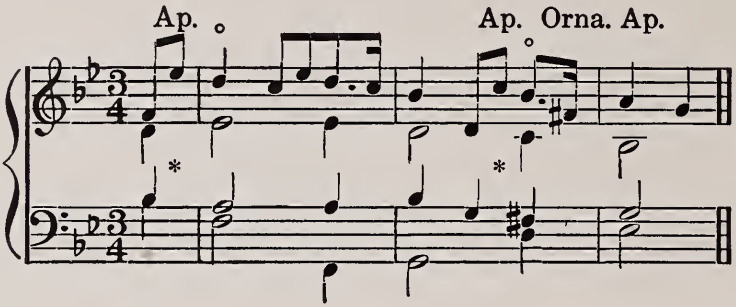
526. With the Appoggiatura, as with all non-harmonic tones, a change of harmony may take place simultaneously with its resolution, Ex. 328.

Ex. 328.



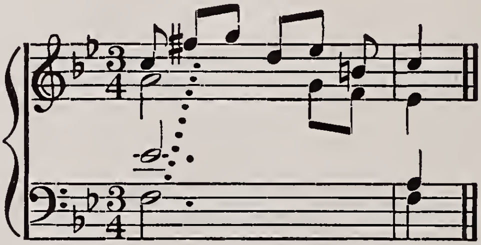
527. The Appoggiatura, like the passing tone, instead of resolving to a chord tone, may resolve to a passing tone, Ex. 329.

Ex. 329.



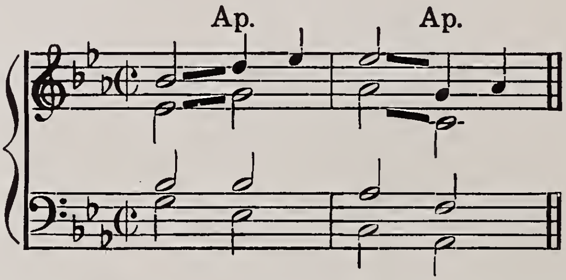
528. Cross relation between a chord tone and an Appoggiatura is permitted, Ex. 330.

Ex. 330.



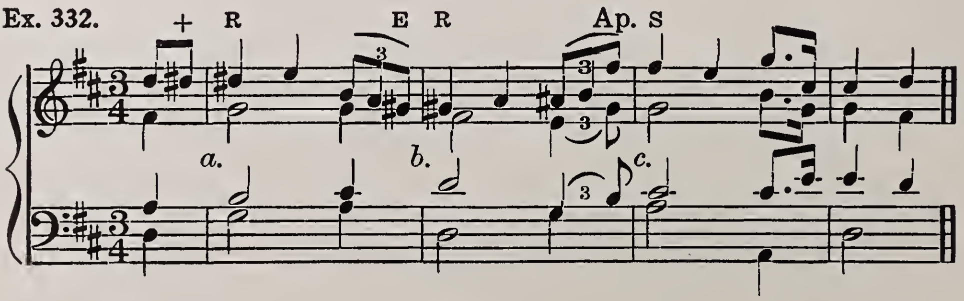
529. Consecutive fifths in the progression of a chord tone to an Appoggiatura are permitted, Ex. 331.

Ex. 331.



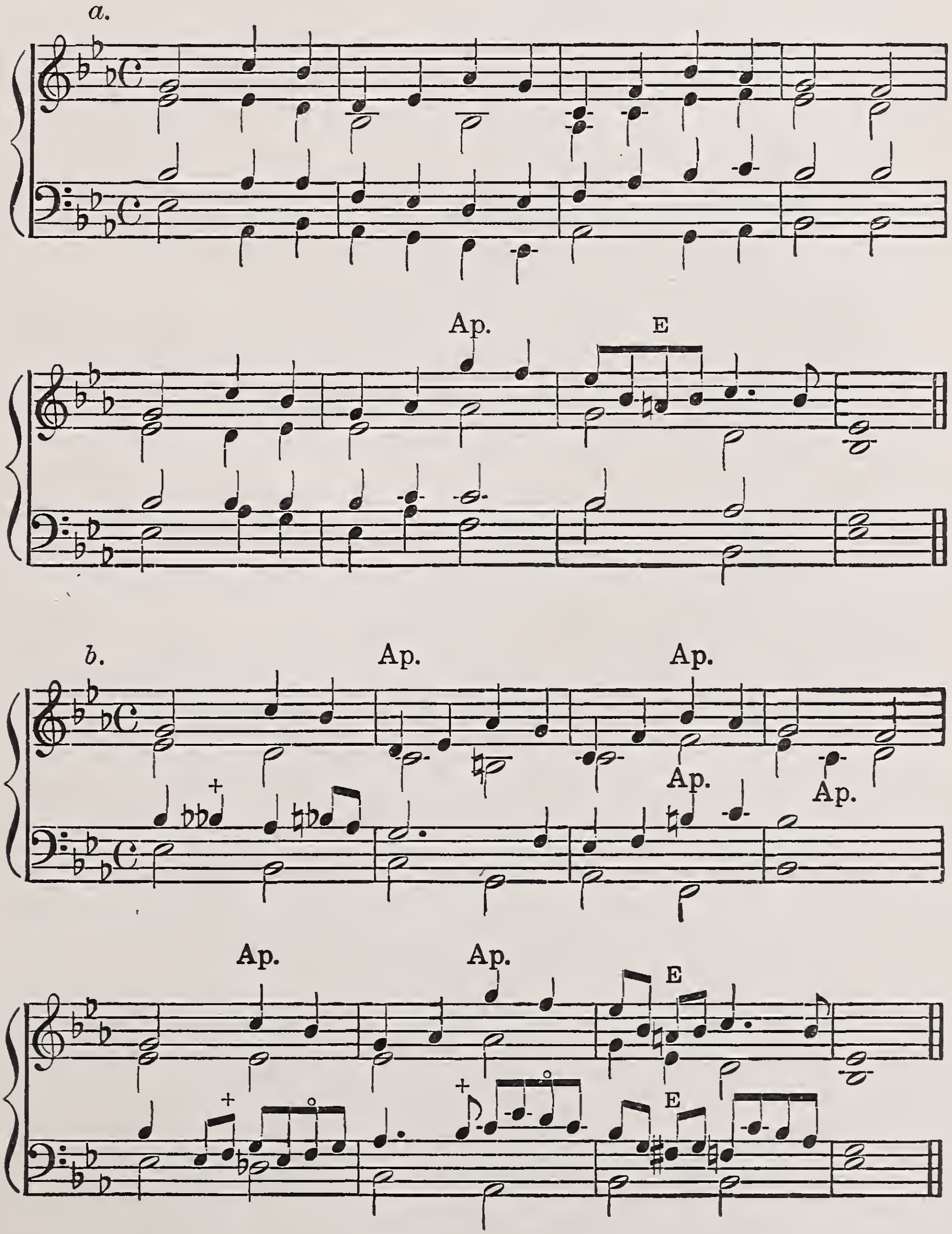
530. The Passing tone (*a*), the Embellishment (*b*), and the Appoggiatura (*c*), may prepare a Suspension, or a Retardation, Ex. 332.

Ex. 332.



531. The student is again asked, in preparing these lessons, to make a real effort to treat some of the tones of the given melodies as non-harmonic tones, as well as to introduce non-harmonic tones in other voices. Ex. 333 contains two solutions of the same melody. At (*a*) practically every note has been harmonized as a chord tone; at (*b*) many have been treated as non-harmonic tones, and, in addition, non-harmonic tones have been introduced in the other voices. Make a comparative study of these solutions.

Ex. 333.



ASSIGNMENT 83

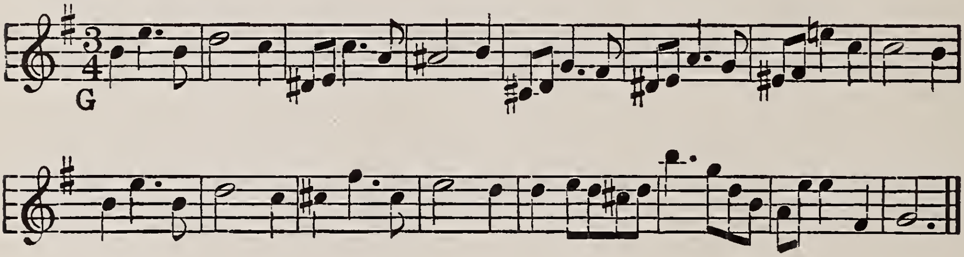
Harmonize *a* as usual.

Ex. *b* is a Three-part Song-form. Close the three parts with the proper kind of cadences.

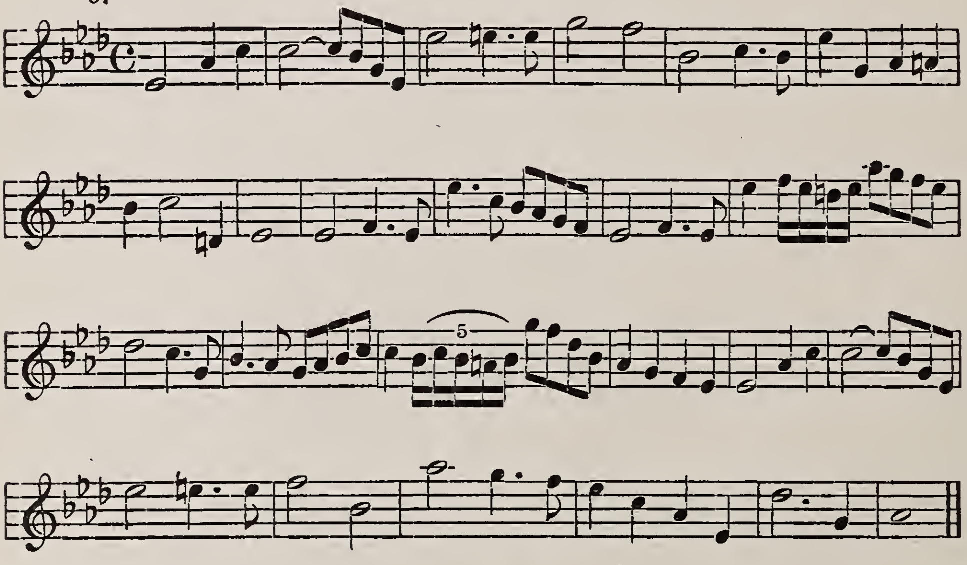
If it be desired to spend two lessons on the Appoggiatura, the *additional exercises* are suggested for the first lesson, and the regular assignment for the next.

Ex. 334.

a.

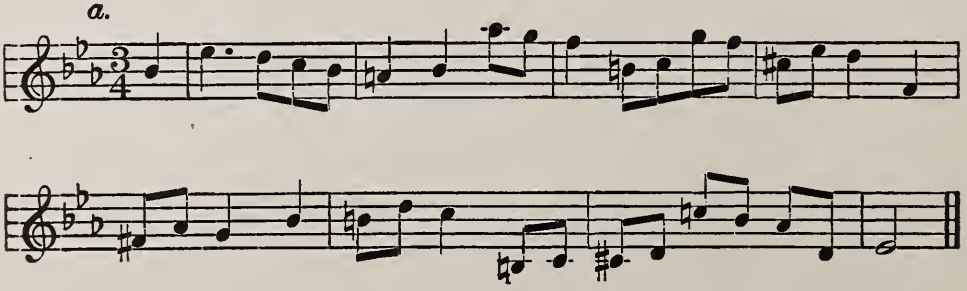


b.



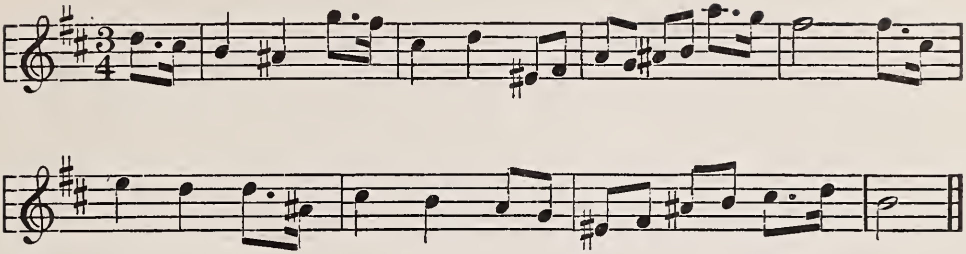
ADDITIONAL EXERCISES

a.

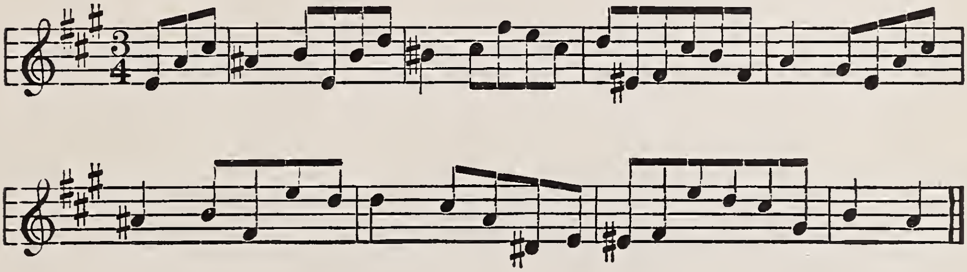


Ex. 334 Additional Exercises (Concluded)

b.



c.



LESSON 84

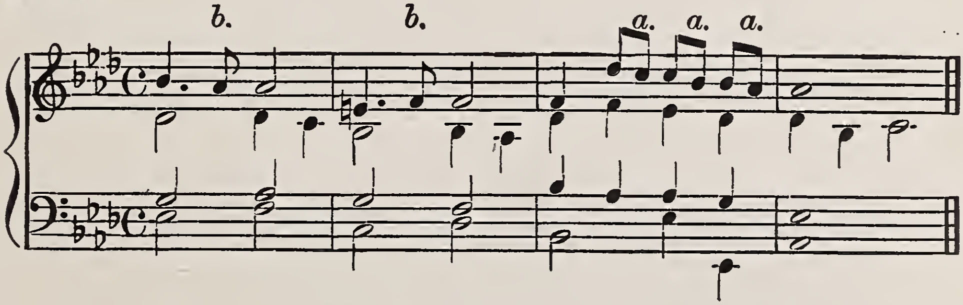
The Anticipation and the Pedal Point

THE ANTICIPATION

532. The Anticipation is a chord tone introduced immediately before the entrance of the chord to which it belongs, Ex. 335.

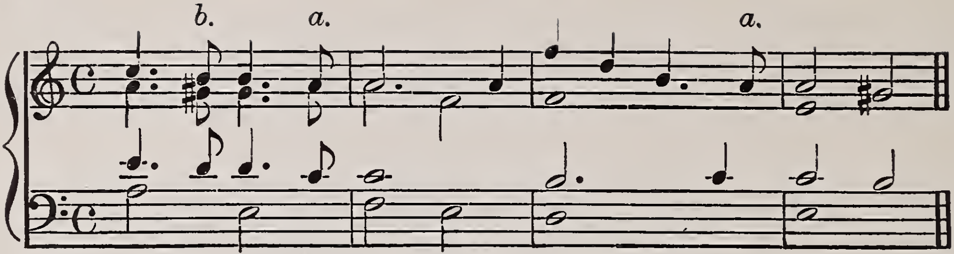
533. It may be as short (*a*), or shorter (*b*), than the tone to which it proceeds. Symbol, Ant.

Ex. 335.



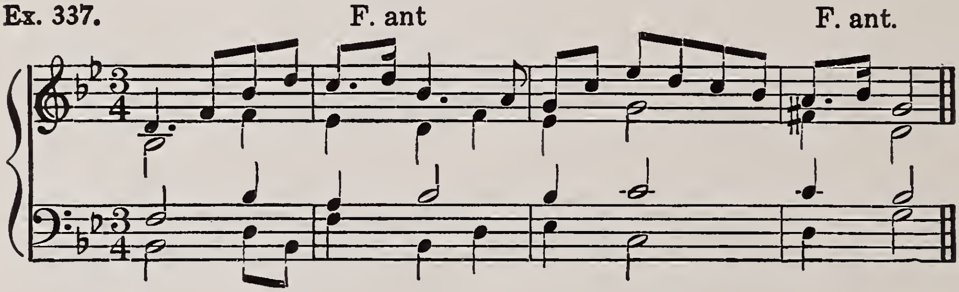
534. Two (*a*), or more (*b*), anticipations may be used simultaneously, Ex. 336.

Ex. 336.



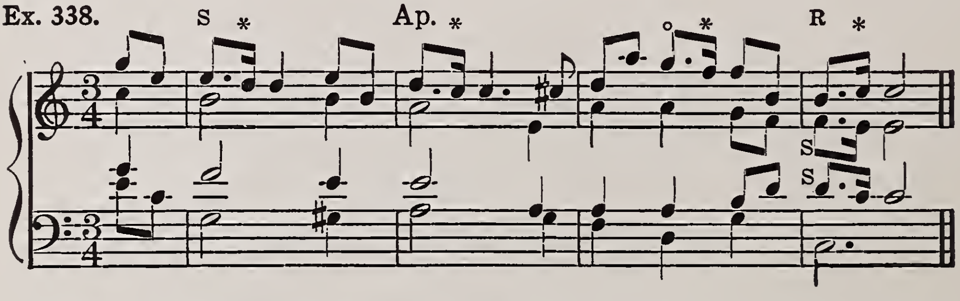
535. The anticipation, instead of remaining stationary, may skip to some other tone of the chord to which it belongs. It is then called a Free Anticipation, Ex. 337. Symbol, F. ant.

Ex. 337.



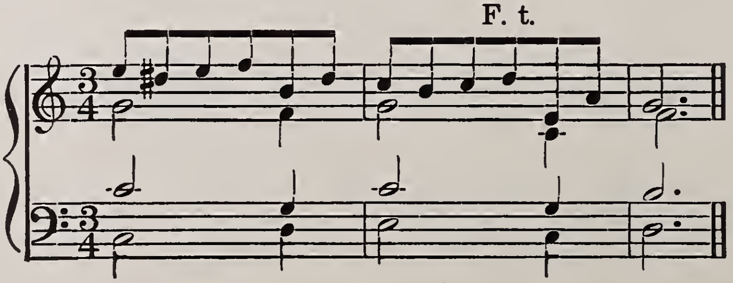
536. When, in the progression of a non-harmonic tone to its resolution, the note of resolution is taken before its expected time (*), it is also called an anticipation, Ex. 338.

Ex. 338.



537. Non-harmonic tones that are left by a skip, but do not resolve ornamentally, are Free Tones, Ex. 339. Their use is so infrequent, and the problem of using them so difficult, that the student is asked not to use them. Symbol, F. t.

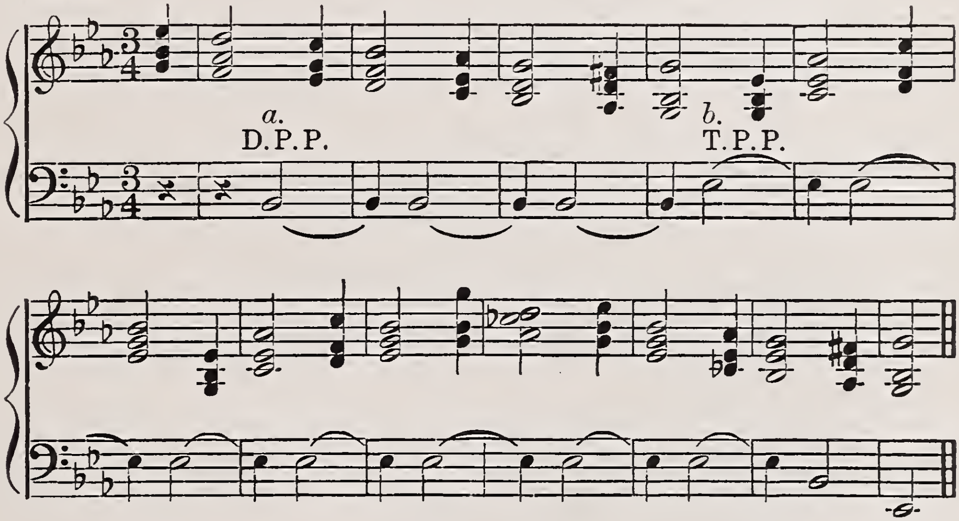
Ex. 339.



538. A Pedal Point is a note sustained through a succession of harmonies to which it may, or may not belong, Ex. 340.

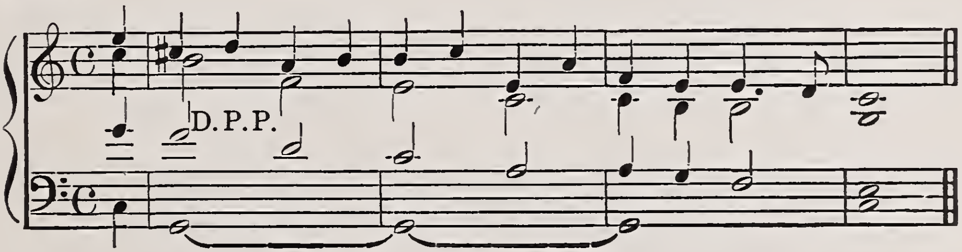
539. Any note may be used as a pedal point, but the dominant is the most frequently used (*a*), and next to this the tonic (*b*), Ex. 340. While the directions in this lesson hold good for the pedal point on any degree, its use will be confined to the dominant and tonic pedal points only. Symbols, T. P. P., D. P. P.

Ex. 340.



540. In general, the pedal point begins and ends with a chord of which it is a member, Ex. 341.

Ex. 341.



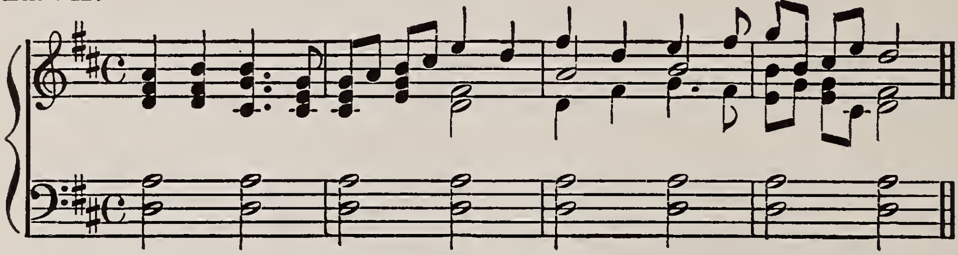
541. The progression of the harmonies accompanying a pedal point is made as if no pedal point were present except that in their selection it is well to make a frequent use of chords containing the pedal point as a chord tone. When the pedal point is in an upper voice this is particularly desirable. In the progression of harmonies not containing the pedal point, it is advisable to use degreewise progression as much as possible.

542. The dominant seventh with the fifth omitted and the diminished seventh with third or fifth omitted may be used when accompanying a pedal point.

543. When the pedal point is in the lowest voice the part above it is the real bass.

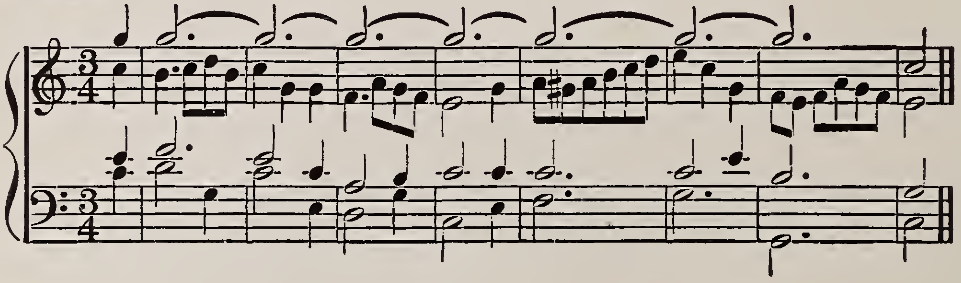
544. The tonic and dominant may be used simultaneously as a pedal point forming a double pedal point. This is most used when writing in five or more parts, Ex. 342.

Ex. 342.



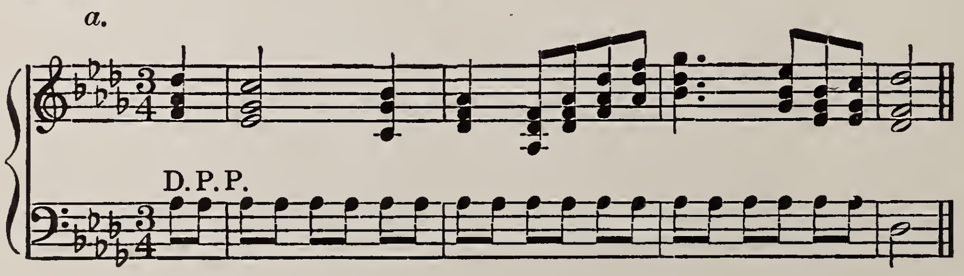
545. The pedal point in an upper voice (inverted pedal), especially in the soprano, is used quite frequently. This requires no special treatment, Ex. 343.

Ex. 343.

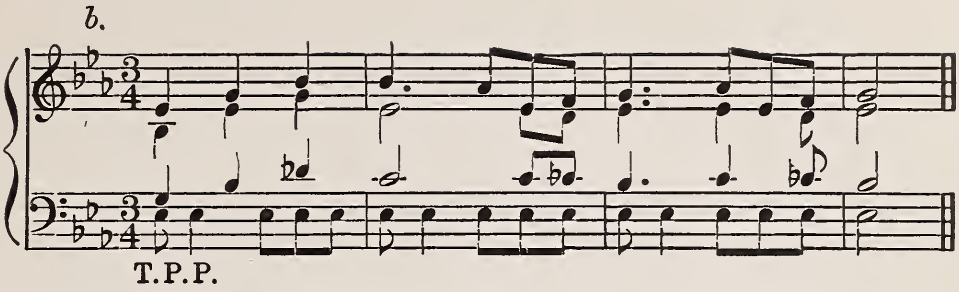


546. The pedal point need not be tied, but may be repeated, either with notes of equal value as at *a*, or with some set rhythmic figure as at *b*, Ex. 344.

Ex. 344.



Ex. 344 (Concluded)



547. Since an exercise in four-part writing containing a pedal point is really three-part writing (the pedal point not being a real part) a few directions concerning three-part writing will be given.

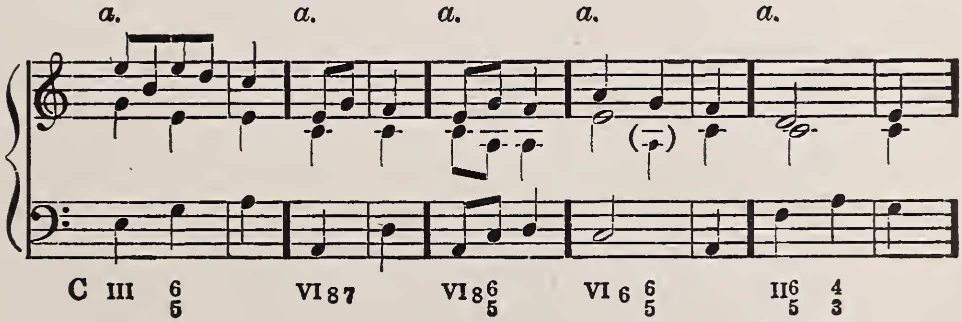
548. Three-part writing is essentially the same as four-part. The main problem is the introduction of chords of the seventh, whether with or without alterations. These may be written as broken chords, i. e., by introducing three of its members, and bringing in the omitted interval later. It is better that the omitted interval be one without tendency, usually the fifth. Ex. 345 (*a*) contains a number of chords of the seventh introduced in this way. An examination of these will, no doubt, suggest other ways of introducing them.

549. The II$_7$, and V$_7$ chords with fifth, omitted, whether inverted or not, may be freely used.

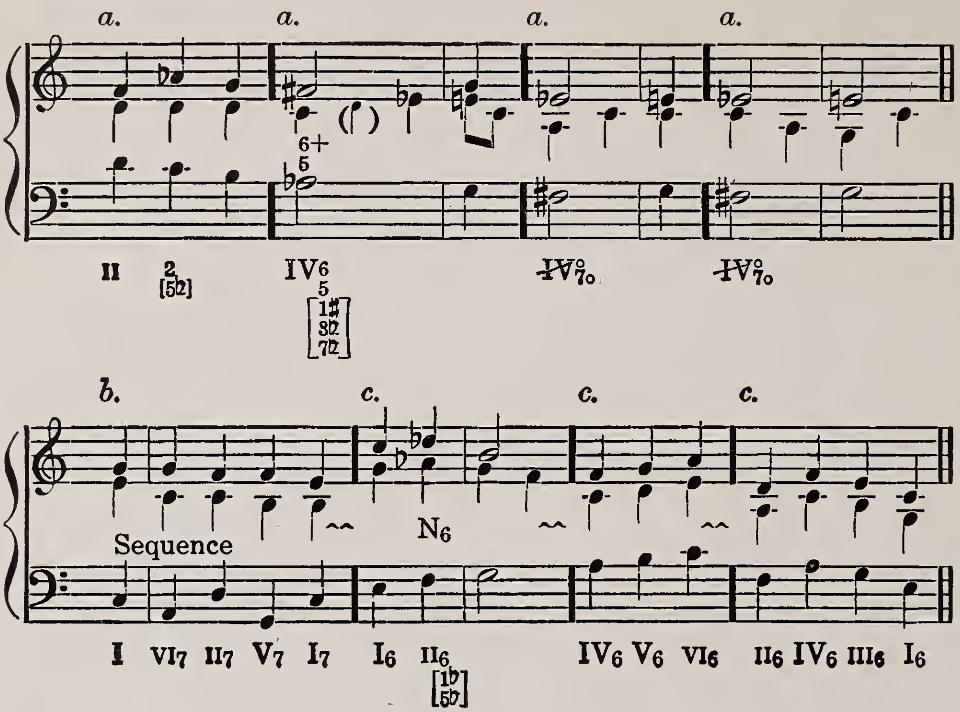
550. Sequences of chords of the seventh in root position, resolving cadentially, are good in three-part writing. The fifth is omitted in *every* chord (*b*).

551. Successive chords of the sixth, in similar motion, as at (*c*), are good, if not used too frequently, nor too many in succession.

Ex. 345.



Ex. 345 (Concluded)



552. In the exercises with pedal points there are a number of opportunities for the introduction of anticipations. An additional exercise, stressing the anticipation, has been added to substitute one of the pedal point exercises if so desired.

ASSIGNMENT 84

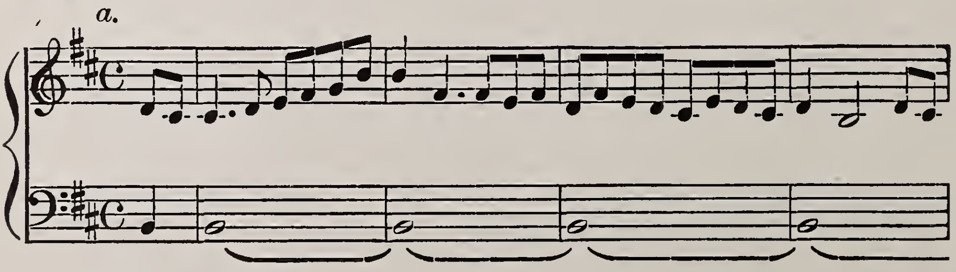
Ex. *a* contains a tonic pedal point. Add the alto and tenor.

Ex. *b* contains a change from dominant to tonic pedal point. Add the alto and tenor.

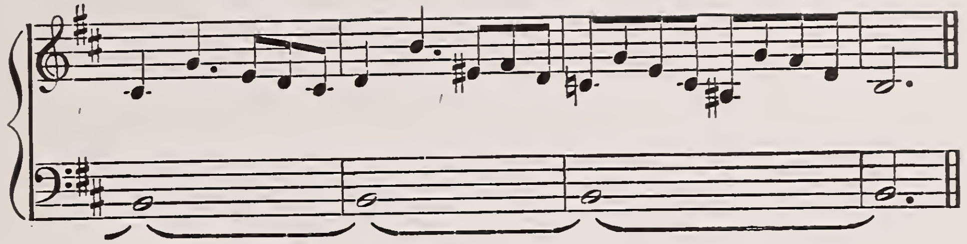
Ex. *c* contains an inverted pedal point. Add the tenor and bass.

Ex. *d* contains a double pedal point. Add alto and tenor. It is in five parts.

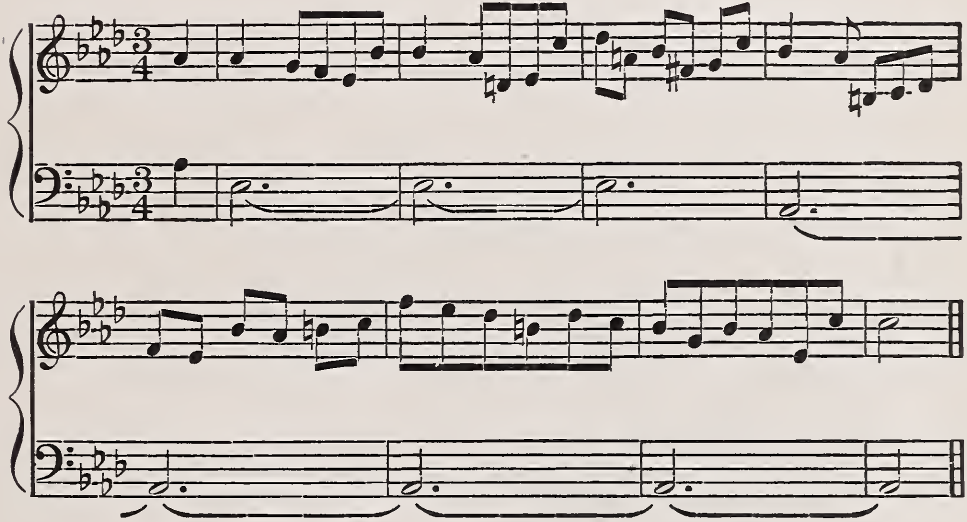
Ex. 346.



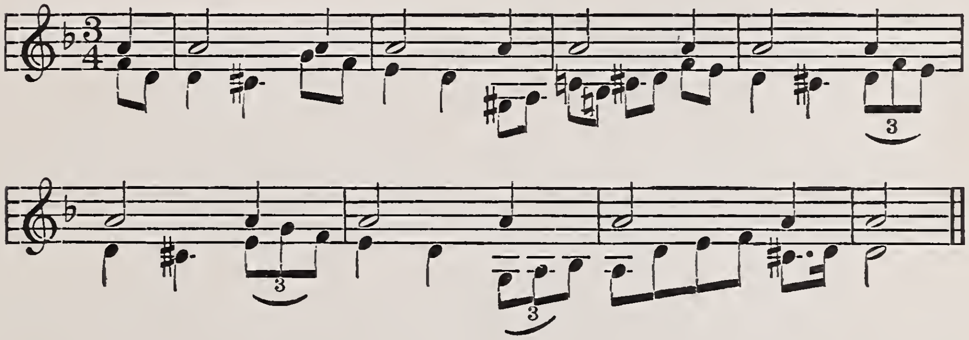
Ex. 346 (Continued)



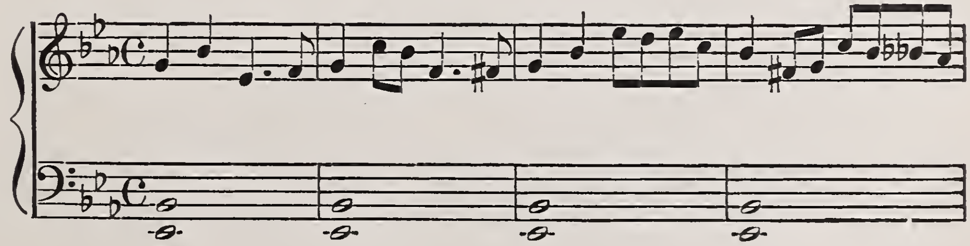
b.



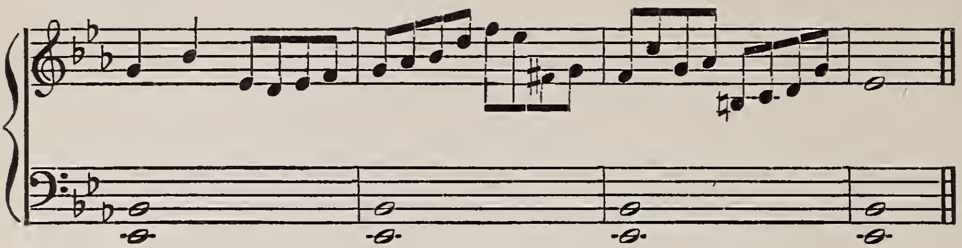
c.



d.

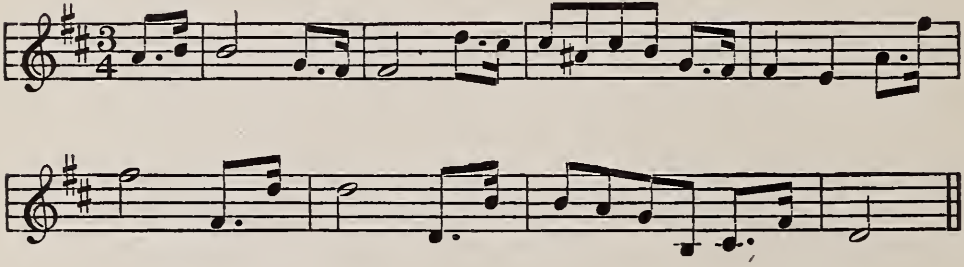


Ex. 346 (Concluded)



ADDITIONAL EXERCISE

a.



LESSON 85

The Song-form (con.)

553. This lesson is a review of non-harmonic tones, using the Song-form as a means of their introduction.

ASSIGNMENT 85

Ex. *a* is the first period of a Three-part Song-form.

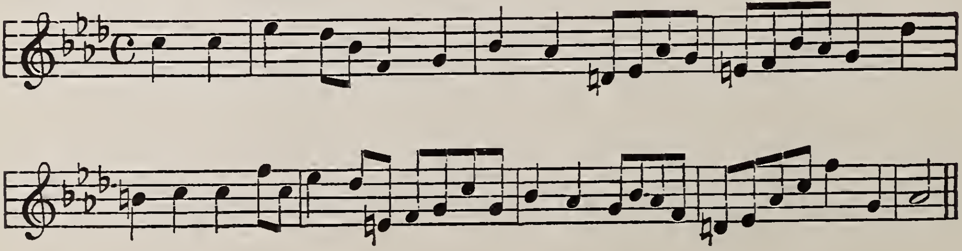
Write the complete form.

Write a Three-part Song-form, using as elaborate material as desired. All material should be analyzable.

Write both in four part harmony.

Ex. 347.

a.



LESSON 86

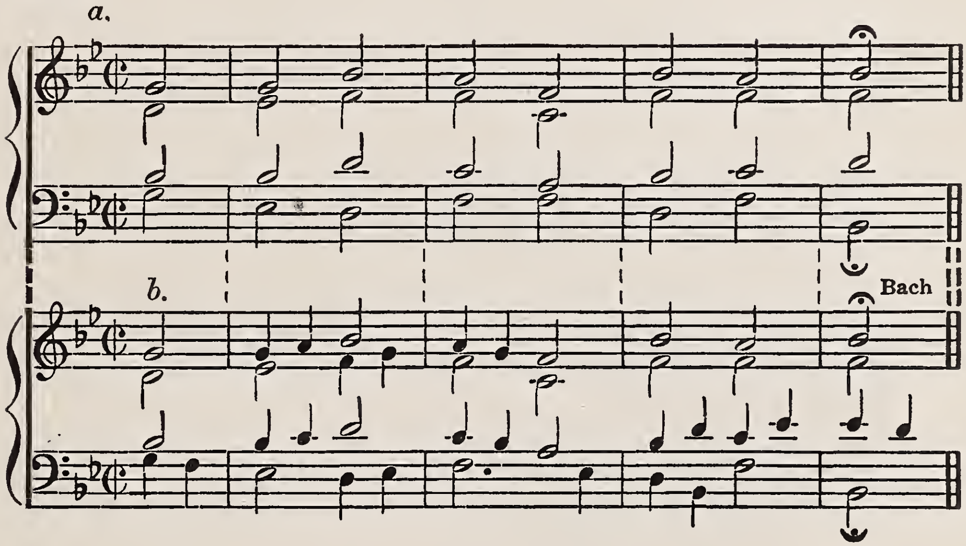
FIGURATION

THE FIGURATED CHORAL

554. Figuration is the elaboration of a part by the introduction of tones harmonic or non-harmonic.

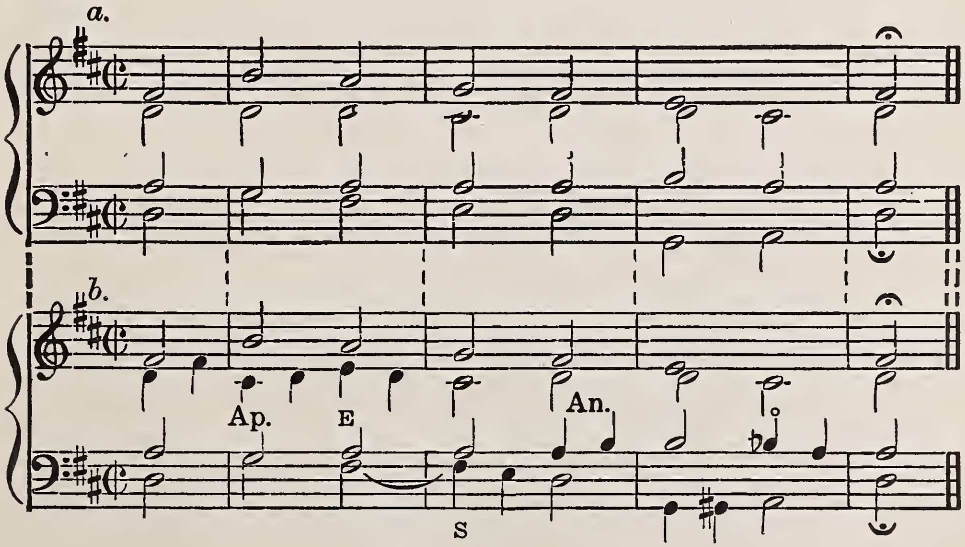
555. Ex. 348 illustrates a line of a choral (*a*), and its figuration by Bach, (*b*).

Ex. 348.



556. Chord tones, and non-harmonic tones of all kinds, may be used in figurating, Ex. 349.

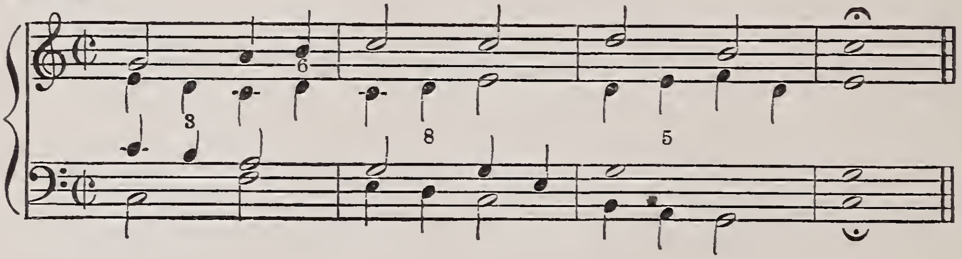
Ex. 349.



557. The figuration *as a whole* should give a continuous movement of quarter notes, but no voice should use them continuously for more than two measures.

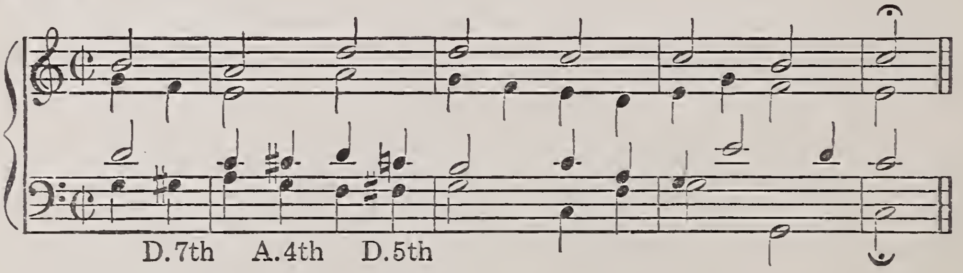
558. In figurating two parts simultaneously care should be taken that the two notes appearing in the figuration at the same time should form a major or minor third or sixth, or a perfect fifth or octave. When the octave or fifth is used both tones of the interval should be treated as passing tones, Ex. 350.

Ex. 350.



559. The diminished fifth and seventh, and the augmented fourth may also be used, if resolved, as in Ex. 351.

Ex. 351.

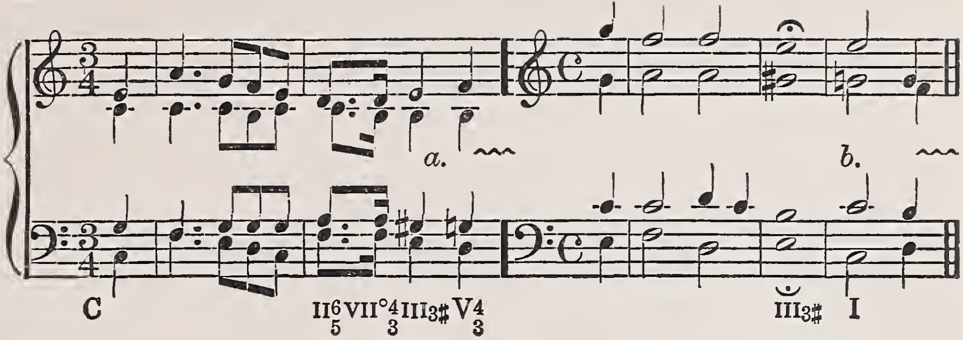


560. While the figuration of three and four voices simultaneously may be used, these lessons will confine themselves to figurating not more than two voices simultaneously.

561. Exercise care in cadencing at the end of the line. The end is always at the hold (𝄐). The cadence may be in the tonic key, modulatory, a Phrygian, or a half cadence.

562. A Phrygian cadence, as used in our major mode, is one in which the final chord is III$_3^{\sharp}$, preceded by any one (or more) of the following chords—II, II$_6$, II$_7$, VII$^{\circ 6}_{5}$, or VII$^{\circ}_{6}$. The chord following it is V$^4_3$ (*a*) (preferably), or I (*b*), Ex. 352.

Ex. 352.



563. Avoid frequent use of the chromatic passing tone. Use degreewise progression as much as possible. Parts under the hold (𝄐) should not be figurated. An analysis of the Bach chorals will greatly assist in writing musical solutions of the following exercises.

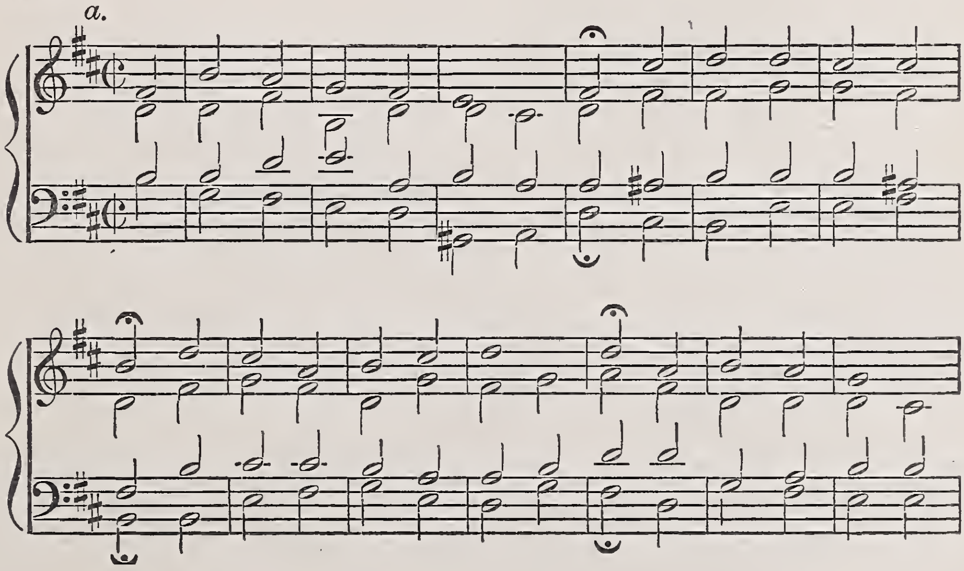
ASSIGNMENT 86

Figurate *a* with quarter notes in all parts, except the soprano.

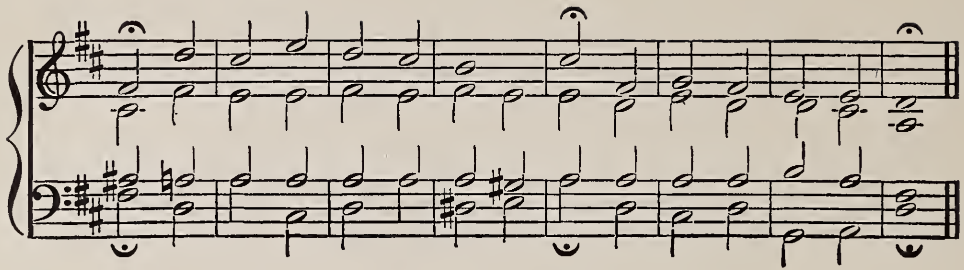
Harmonize *b* and *c* and figurate as directed for No. 1.

Use *d* as the bass, and harmonize and figurate the alto and tenor only. Make the soprano a good choral melody.

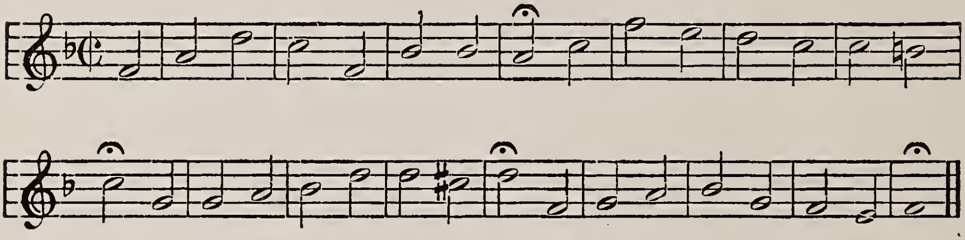
Ex. 353.



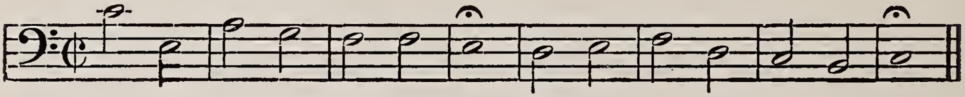
Ex. 353 (Concluded)



b,



c.



LESSON 87

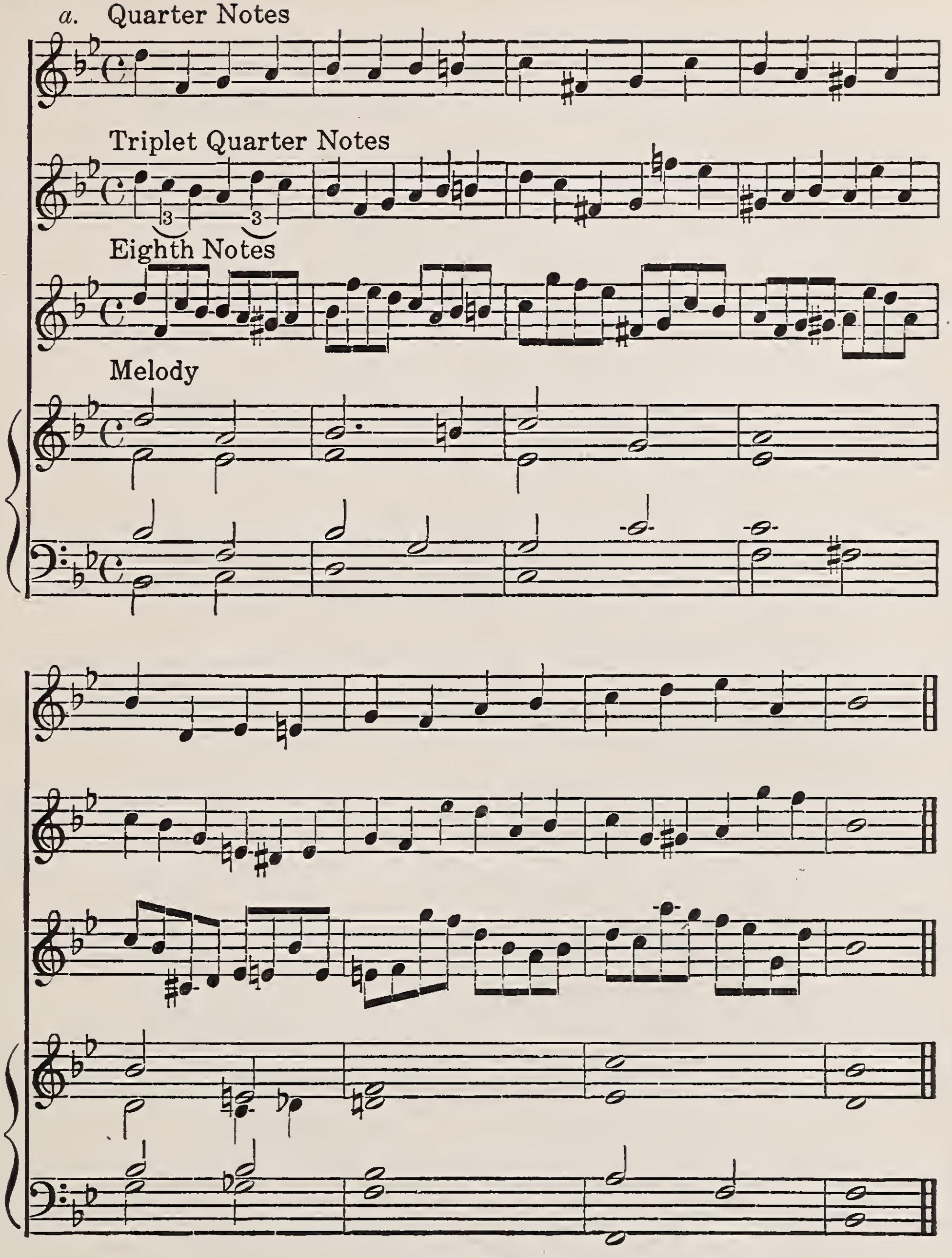
Melodic Figuration

564. Figuration may be applied continuously in one part. This will be called "Melodic Figuration." In the present lesson the figuration will consist of a continuous movement of notes of equal value, Ex. 354. This type of figuration is often used in "Themes and variations," especially in those of the old masters.

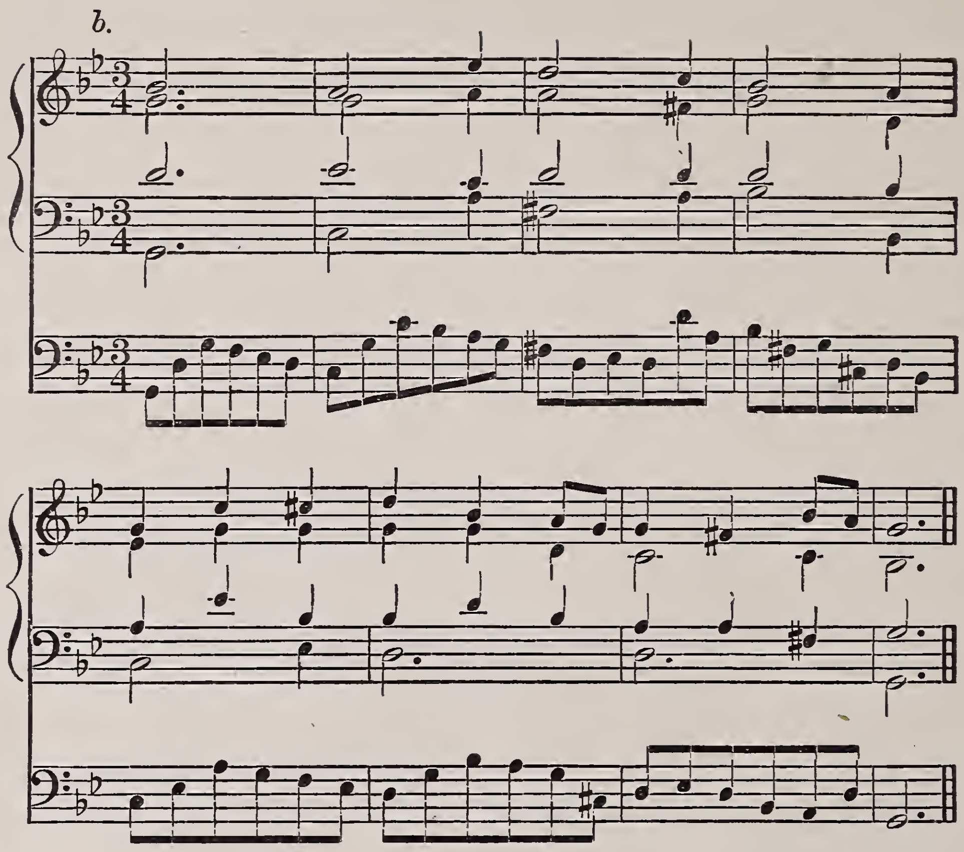
565. Non-harmonic tones of all kinds, as well as chord tones, may be used in figurating.

566. In Ex. 354 the same melody has been figurated several times, using notes of a different value with each writing. At *b* the bass has been figurated.

Ex. 354.


a.
Quarter Notes
Triplet Quarter Notes
3
3
Eighth Notes
Melody

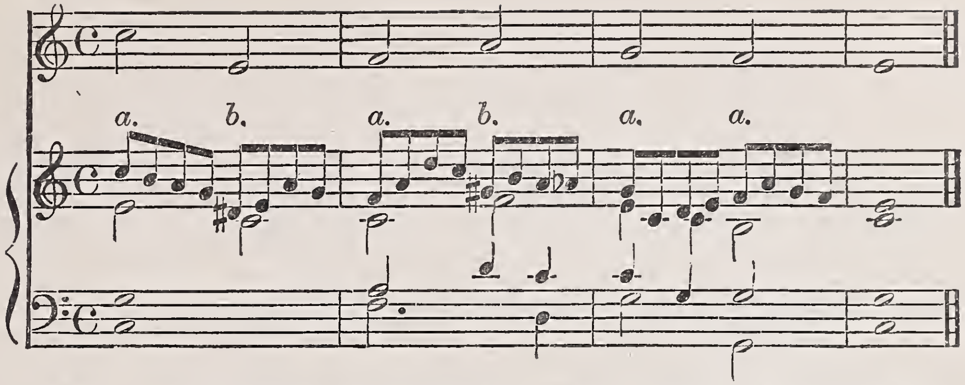
Ex. 354 (Concluded)



567. The first step in figurating a melody is to give it a clear harmonization. No note should be treated as a non-harmonic tone.

568. It is necessary to figurate the theme in such a way that the original theme is easily recognized. The following directions may assist the student in this. The notes of the original melody should appear in their same relative position in the figuration (Ex. 355, (*a*)), unless temporarily displaced by a non-harmonic tone (*b*). After treating a tone of the melody in this manner, anything that can be justified may be written between it and the next melody note. While the student is thus held more strictly to the original theme than is customary with the masters, these directions will however serve as a guide until he can decide for himself what deviations from the original theme are good.

Ex. 355.



569. All melodies are, basically, very simple. If one should take all the non-harmonic tones and broken chord effects from a melody, the result would be something like the exercises in the assignment. The building of melodies from these skeletons of melodies is the purpose of the present lesson.

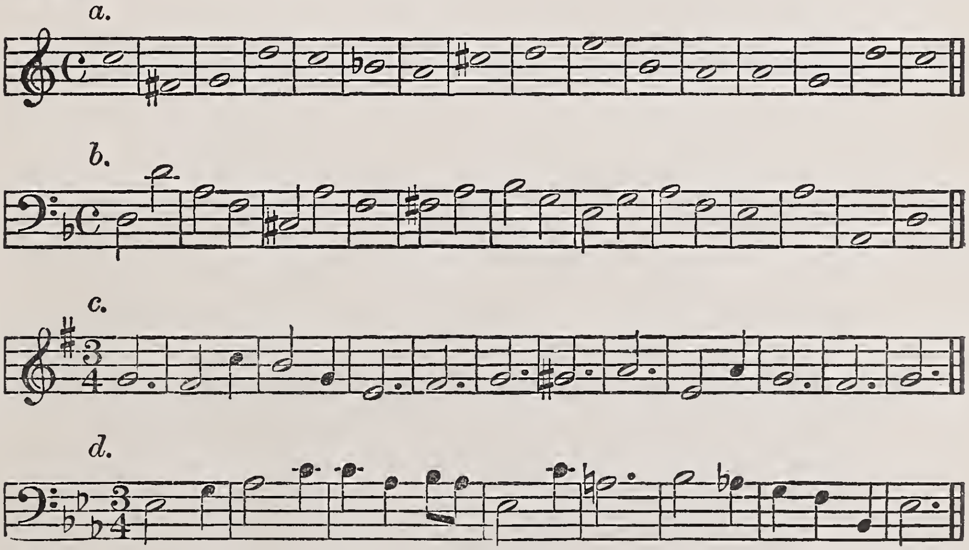
570. The figuration should have distinct melodic value. To have simply a concatenation of notes, only technically correct, would serve no purpose.

ASSIGNMENT 87

Figurate *a* (soprano) with quarter notes, (Ex. 354).
Figurate *b* (bass) with triplet quarter notes.
Figurate *c* (alto) with eighth notes.
Figurate *d* (bass) with triplet eighth notes.

Write the solutions on three staves. The figurated melody and its harmonization are on adjacent staves, and the original melody above, or below it, next to the figuration, Ex. 354. In case of a figurated alto put the original melody above the soprano.

Ex. 356.

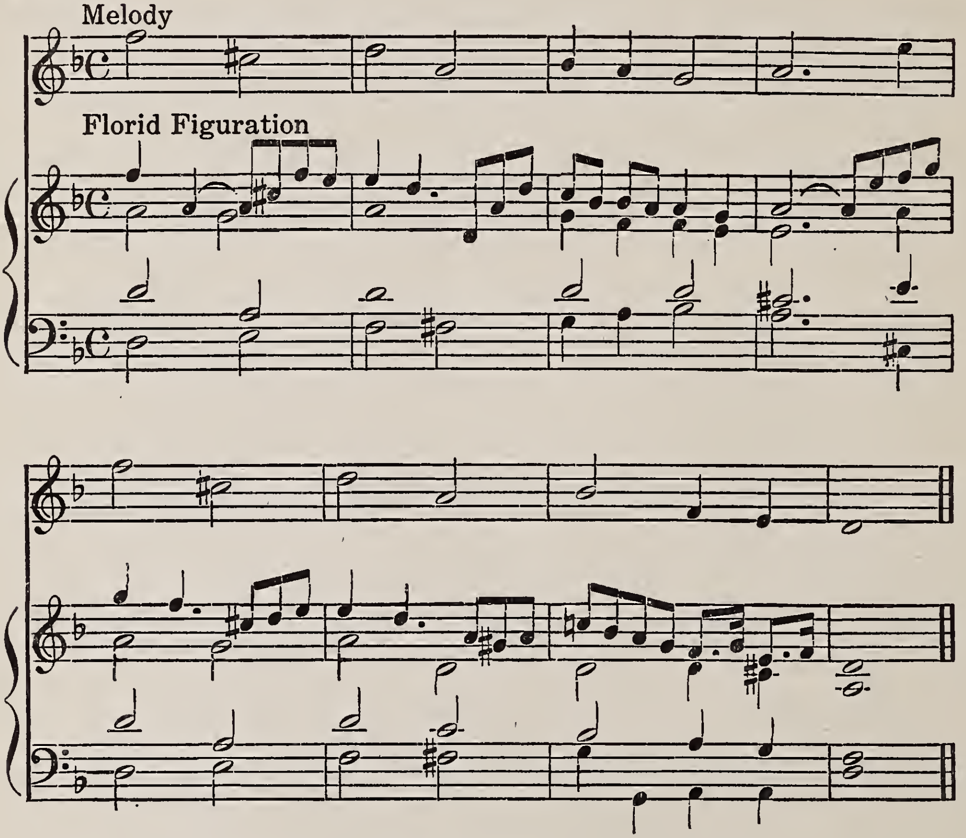


LESSON 88

Florid Melodic Figuration

571. Melodic figuration may also be written by means of notes of different values. This is called Florid figuration, Ex. 357.

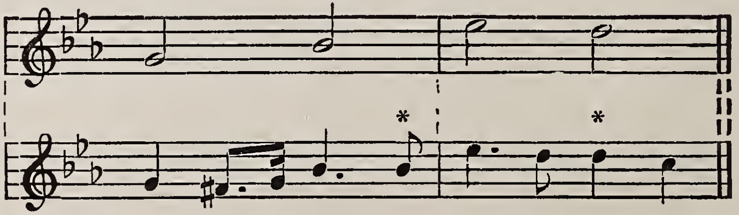
Ex. 357.



572. In a figuration of this kind a strict adherence to the suggestions for figurating with notes of equal value is not necessary, i. e., the position of the important notes in the original melody need only be approximated in the figuration, Ex. 357.

573. Repetition of a note when it has decided rhythmic value is good, Ex. 358.

Ex. 358.

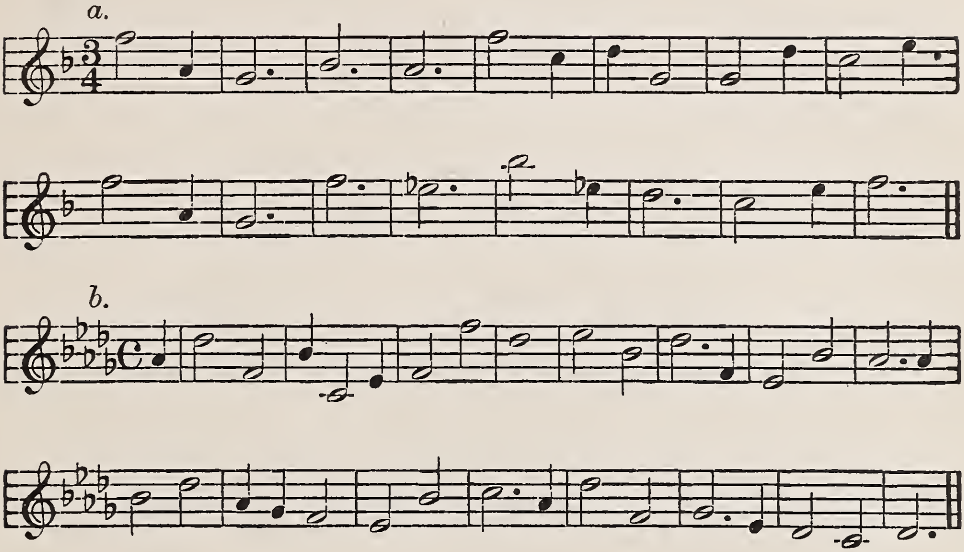


574. Before figurating the following exercises, careful analysis of the exercise in Ex. 357 may prove helpful.

ASSIGNMENT 88

Write florid figurations of *a* and *b*.

Ex. 359.

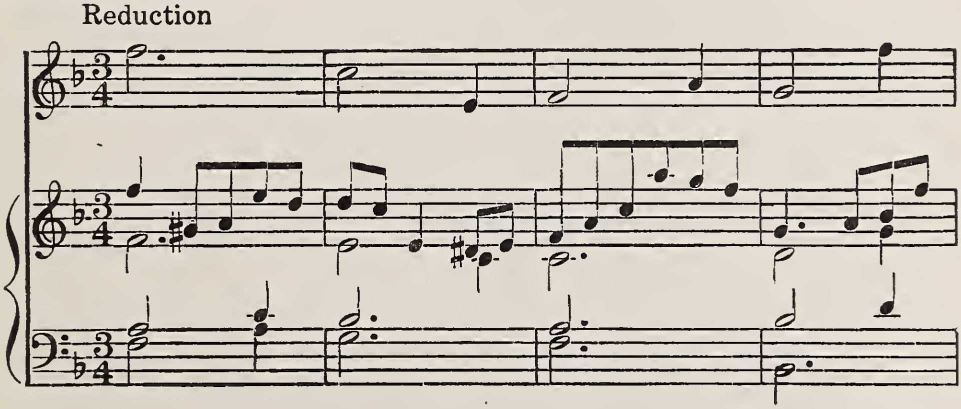


LESSON 89

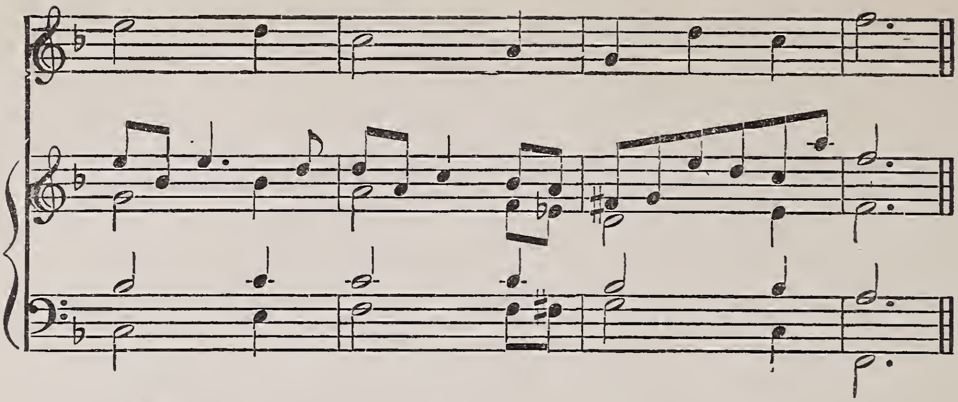
Reduction of Melodies

575. To reduce a melody is to eliminate all non-harmonic and unessential chord tones and to retain only those chord tones necessary for a simple and clear harmonization, Ex. 360.

Ex. 360.



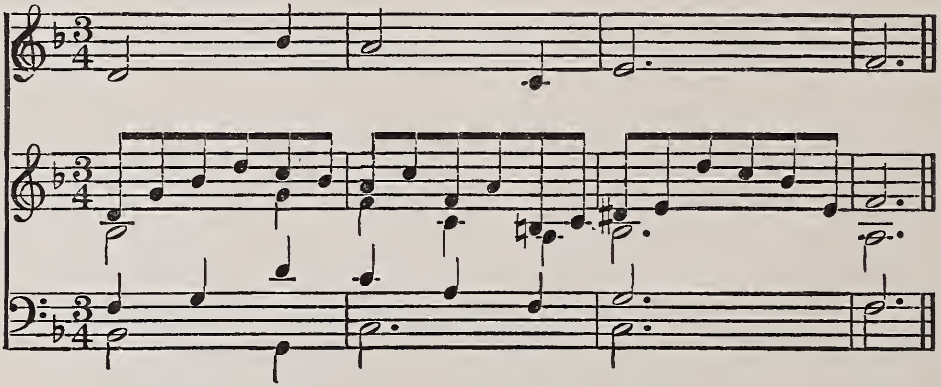
Ex. 360 (Concluded)



576. In reducing it is necessary to write out, or have in mind, a harmonization of the original melody. All tones not belonging to the chords with which they appear should be removed.

577. In broken chord effects, as in Ex. 361, retain only those tones necessary to give an outline of the melody.

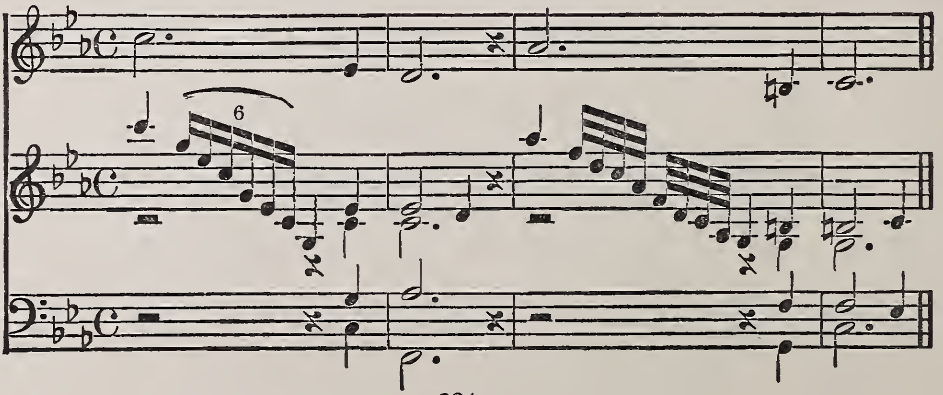
Ex. 361.



578. When the melody exceeds the limits of four part writing, raise or lower the reduction so as to come within the usual compass, Ex. 362.

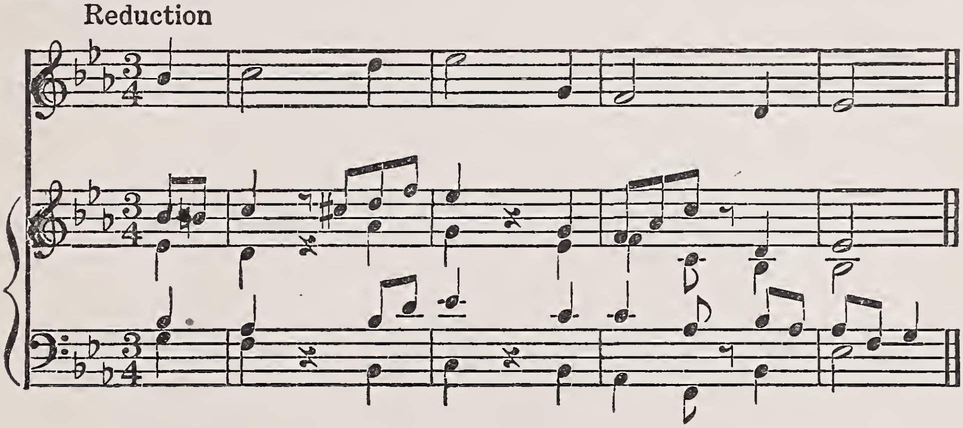
Ex. 362.

Reduction



579. A rest which clearly takes its time value from the note that precedes or succeeds it, is not recognized in the reduction, Ex. 363.

Ex. 363.



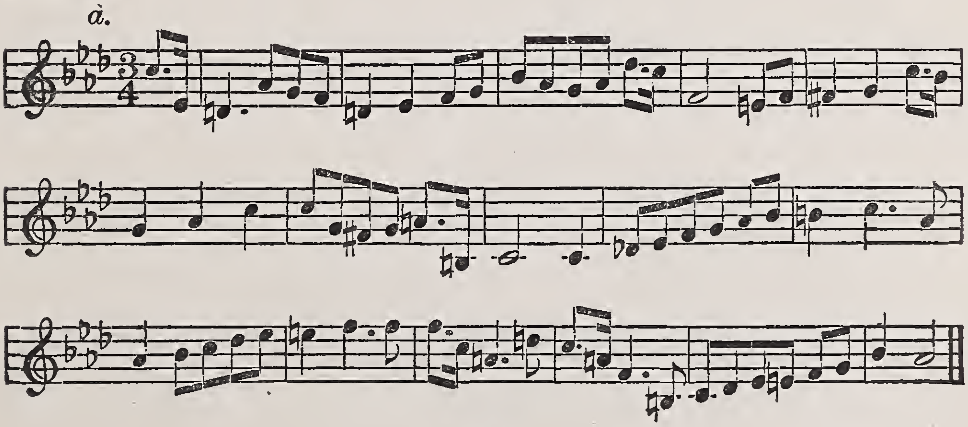
580. Reductions are not absolute. Two reductions of the same melody may vary, and both be good. The reduction depends on how the melody was harmonized.

581. Since reduction is the reverse of melodic figuration, it may be well to study the examples and the solutions of the exercises in Lessons 87 and 88. Reverse the process in these solutions, i. e., remove the notes added to figurate it, and it is *reduced* to its original form.

ASSIGNMENT 89

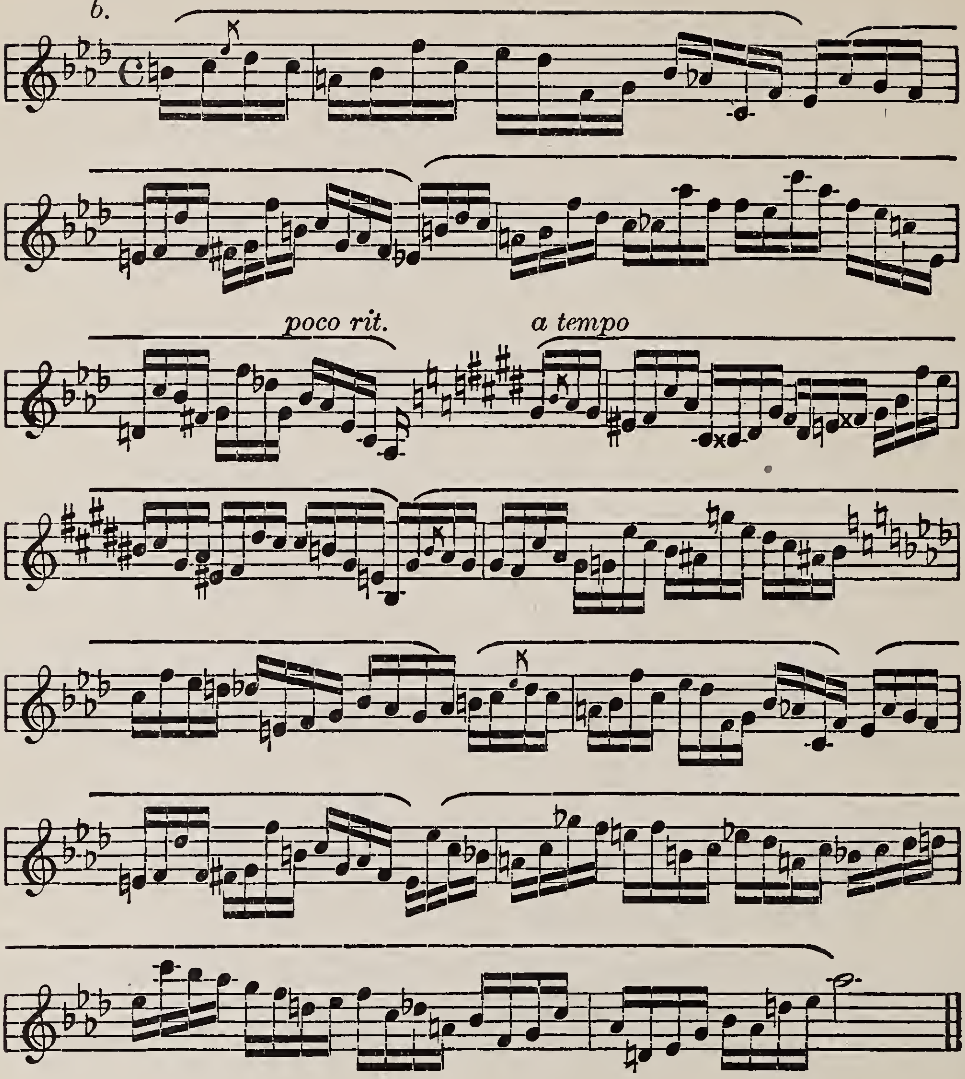
Harmonize Exs. *a*, *b* and *c*, as elaborately as desired. On a third staff above, write a reduction of the melody, see Ex. 360.

Ex. 364.

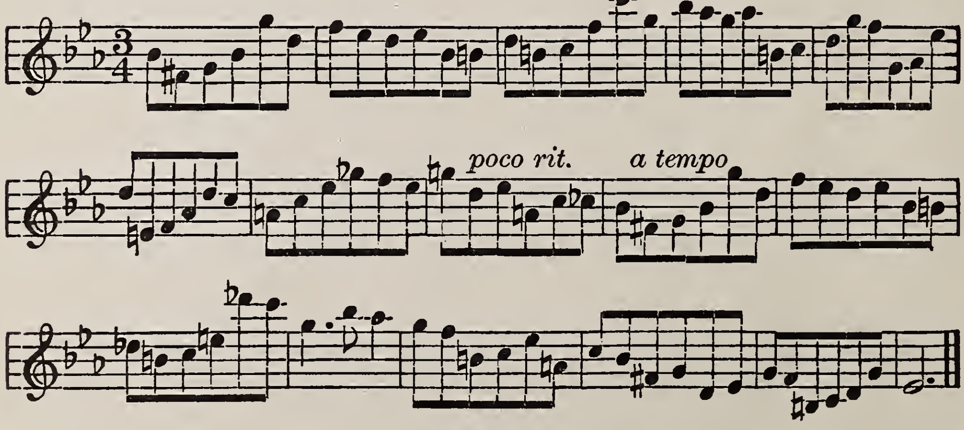


Ex. 364 (Concluded)

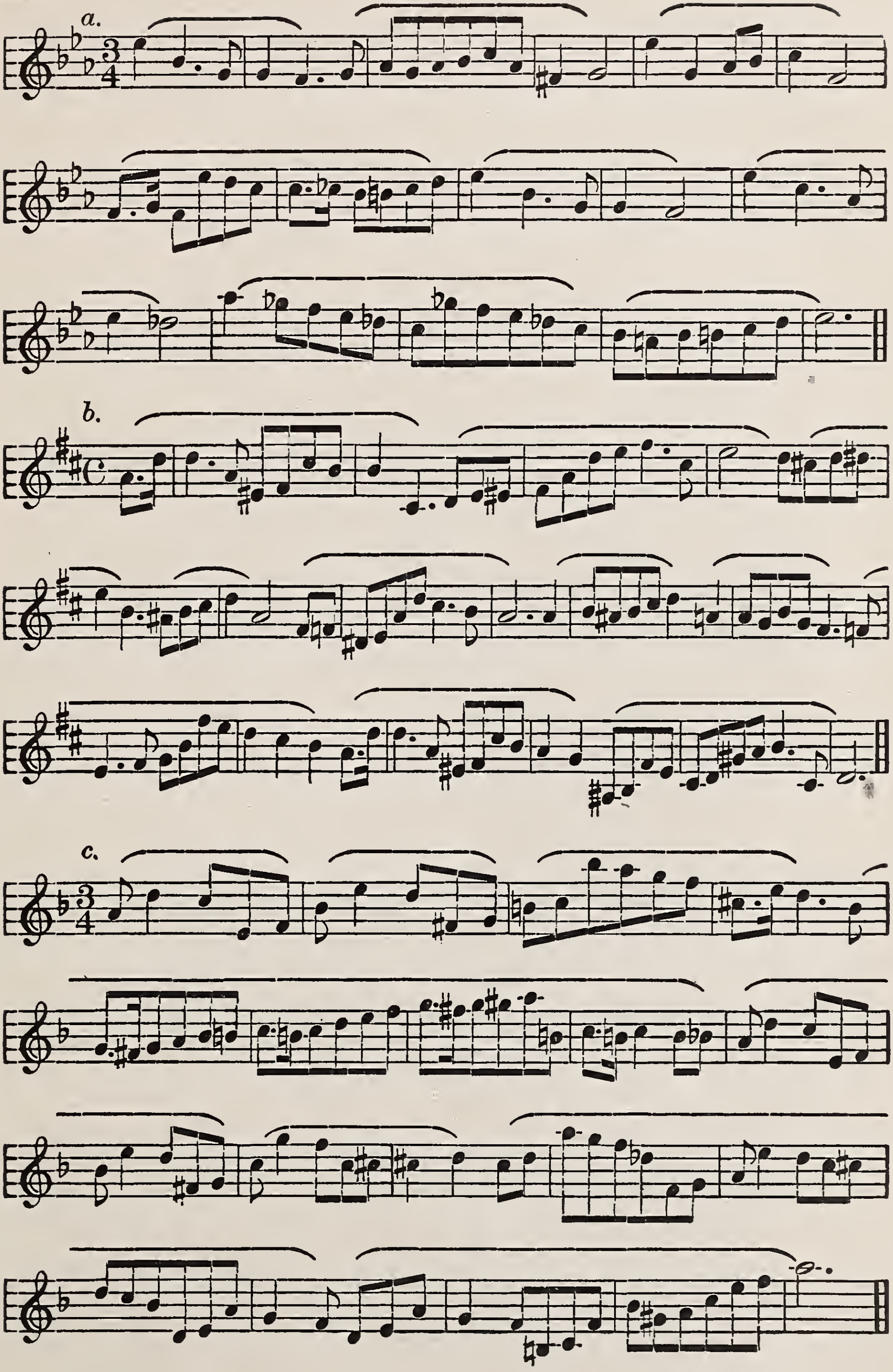
b.



c.

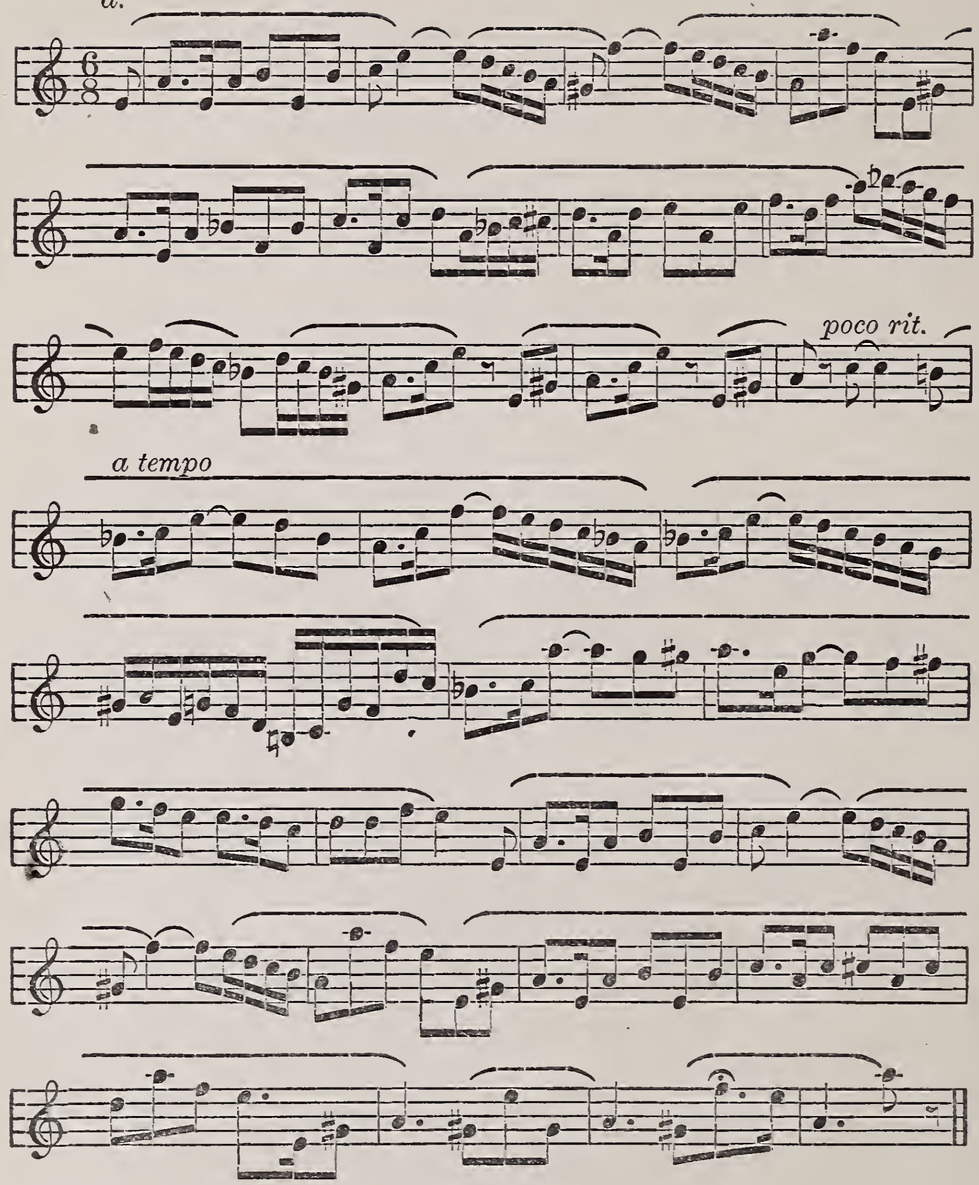


Ex. 365.

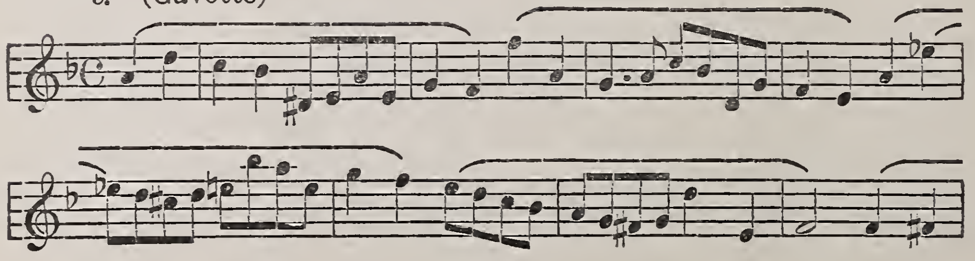


Ex. 365 (Continued)

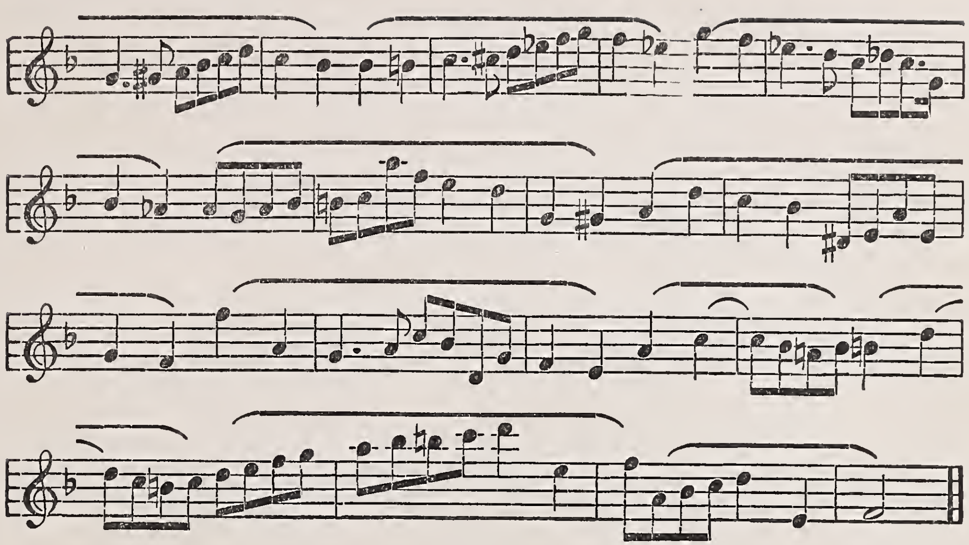
d.



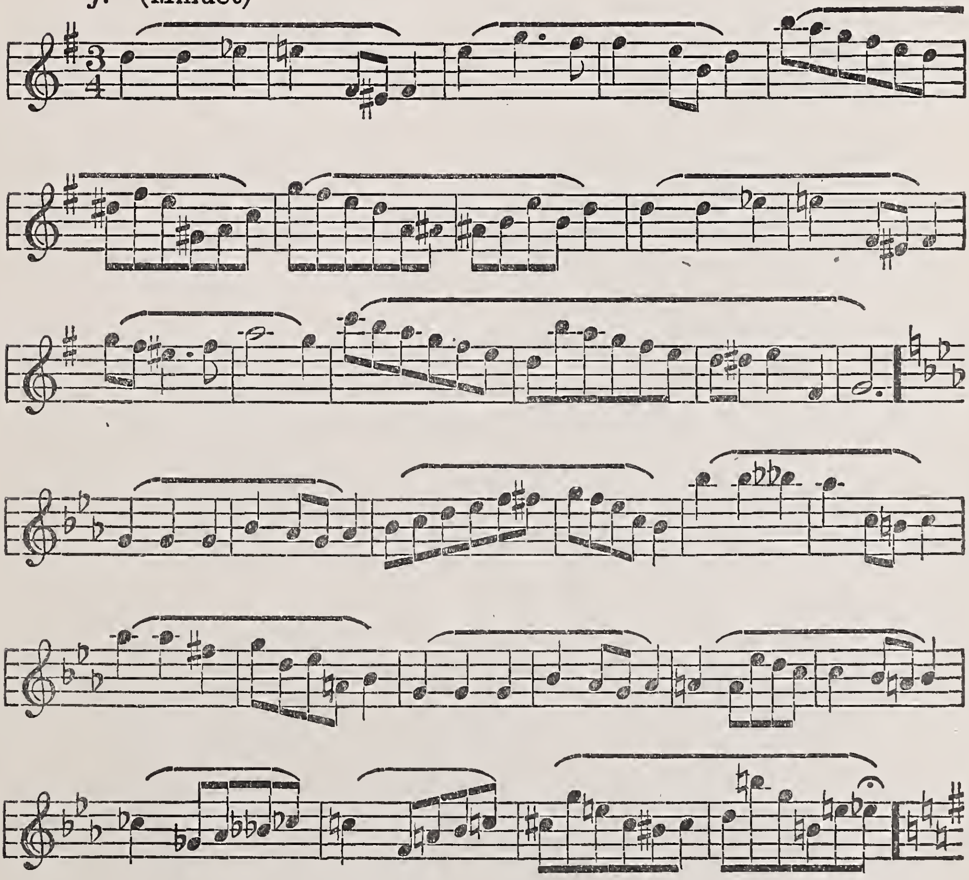
e. (Gavotte)



Ex. 365 (Continued)



f. (Minuet)



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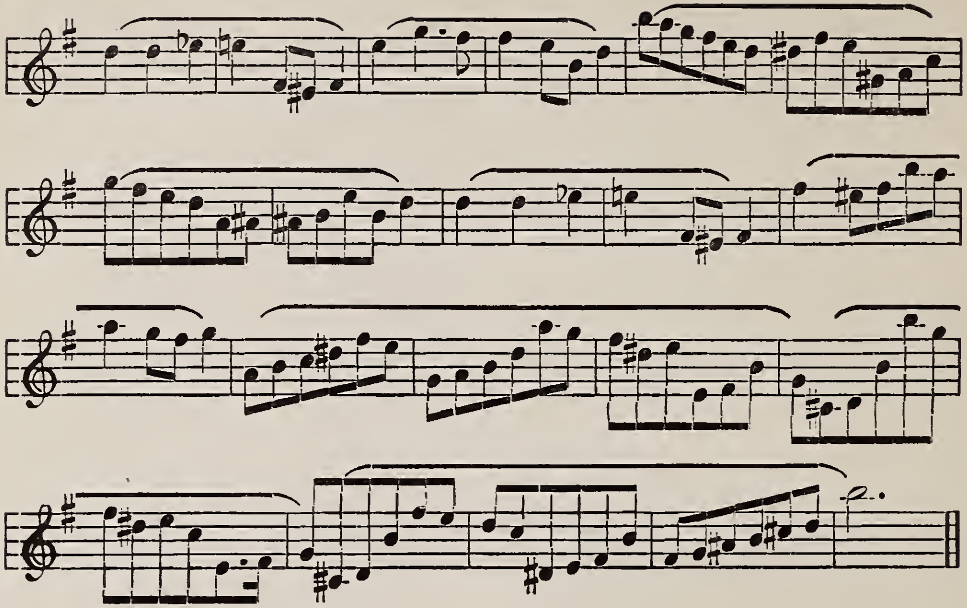

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